No T.26.2

1823
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THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 351. *Wednesday, Jan.* 1, 1823. *Price* 1*d.*

We enter on our Second New Year with much pleasure, because we find the objects of this little Publication now thoroughly understood, and encouraged greatly beyond the original expectation. To our permanent friends, and to our occasional readers of the evening, we wish in the old Bellman style, and in the style of the facetious Mr. Joseph Grimaldi—"*the compliments of the season;*" and, we will add, we wish them substantial pleasure from the entertainments of which this Paper is the constant and faithful record. In September, 1821, this work was commenced in order to present a close and correct history of the representations at our two national Theatres; and it is continued with an unwearied attention, although unrequited by any considerable Profit. For the Editor does not hesitate to state, that notwithstanding the number of Papers sold *daily*, exceeds that of many of our flourishing political prints, the remuneration for the attendant trouble is inconsiderable. This is accounted for by the liberal allowance made to the poor people who earn a livelihood by its sale. Above thirty families derive their chief, if not entire support from it: the sellers receive a half-penny by each they dispose of, whilst the other half-penny has to bear the various heavy expenses of the Establishment. Considerable care has been taken to employ deserving individuals; and on their behalf, more than on his own, the Editor solicits a continuance of the favor shewn to the Publication.

DRURY-LANE.

The Siege of Belgrade was represented last night at this Theatre. Mr. Braham played the principal character, *The Seraskier*, with his wonted excellence, he was rapturously encored in the admired ballad of "*My heart with love is beating,*" which he sang in the most tasteful and harmonious style; also, his duet with Miss Cubitt, "*When thy bosom*" was likewise executed in the most pleasing manner.

Miss FORDE as *Katherine*, sang "*Descend, bright victory!*" with considerable animation; and Miss CUBITT and Miss POVEY, were pleasing as *Lilla* and *Ghita*. Mr. HARLEY as *Leopold* was highly amusing. Mr. COOPER played *Colonel Cohenberg* respectably, and Messrs GATTIE and HUGHES, with their due ability.

The House was not so well attended as we could have wished.—The failure of the new Pantomime is certainly a great disappointment with the holiday-folks at this season of the year, which we hope the forthcoming new one will make amends for.

COVENT GARDEN.

THE new Opera of *Maid Marian*, and the Pantomime were the entertainments of last night. A most numerous audience seemed highly pleased with the efforts of the vocalists, and the humour of *Friar Michael* in the first piece; and were divided between laughter and admiration, at the fun, ingenuity, and splendour, of the latter.—The deities of the galleries were somewhat noisy, and agitated by intestine *broils*, arising, we imagine, from the warmth and pressure caused by their numbers, and their eagerness to behold the mortal doings of the Pantomime people.

Miss PATON will appear as *Mandane* in the Opera of *Artaxerxes* on Tuesday next.

The *Morning Herald* of yesterday in its Theatrical remarks, says —"Mr. MACREADY, as the unfortunate favorite of Elizabeth, played with animated energy." Possibly, the writer will, hereafter, favor us with some other *new* and powerful redundancies, such as *strong vigour*; or *bold courage*; or *inanimate quiescence, &c. &c.*

DUBLIN THEATRE.—The Burletta of *Tom and Jerry* has been acted for the holiday-makers by whom it appears to have been relished —the *Tread Mill* was introduced for their edification. *Harlequin and Mother Goose* is preparing. Miss JARMAN has been seriously indisposed; but was thought sufficiently recovered to be announced as *Violante* in *The Wonder*, for last Saturday evening; however, she proved unable to perform, and the Play of *The Foundling of the Forest* was subsstituted for the Comedy. The audiences often teem with *Patriots*—with their "*Hurrah! for the Lord Livetenant!*"

BATH THEATRE.—Miss DANCE was to appear as *Jane Shore* on last Monday evening, and Mrs. BUNN as *Alicia*.—"Life in London" is exhausted of its attraction.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Published by C. HARRIS, at his Theatrical Library, No. 25, Bow Street, and Sold by CHAPPEL and Son, Royal-Exchange.

Theatre Royal, Covent Garden.

This Evening the new Opera of

Way to Keep Him.

Sir Bashful Constant, Mr. W. FARREN,
Sir Brilliant Fashion. Mr. JONES, Lovemore, Mr. C. KEMBLE,
Sideboard, Mr. COMER, William, Mr. HORREBOW,
Tom, Mr. MEARS, Pompey, Master C. PARSLOE,
The Widow Belmour, Miss CHESTER,
Muslin, Mrs. GIBBS, Mignionette, Miss GREEN,
Lady Constant, Miss FOOTE, Mrs. Lovemore, Mrs. CHATTERLEY
Furnish, Mrs. COATES, Jenny, Mrs. SEXTON.

After which,(6th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress;

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs. PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The whole arranged and produced by Mr. FARLEY.

Principal Pantomimick Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.

3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Bumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Owletspright & Goblinbait, (Imps of Mischief) Masters Collett & Richardson

Scene 2—THE ENCHANTED CEDAR GROVE.

Prince Azoff, (afterwards Harlequin) Mr. ELLAR,
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst

Scene 3—The OUTSIDE OF THE CASTLE.

Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.

Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP.

The Sleeping Beauty, (afterwards Colombine) Miss BRISSAC.

Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.

Scene 11—HYDE PARK.

STATUE OF ACHILLES—BROOK GREEN FAIR.

Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Rob Roy Macgregor.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

The Road to Ruin.

Old Dornton, Mr. MUNDEN,
Mr. Milford, Mr. BARNARD, Silky, Mr. KNIGHT,
Henry Dornton, Mr. ELLISTON,
Goldfinch, Mr. HARLEY,
Mr. Sulky, Mr. TERRY, Jacob, Mr. HUGHES,
Hosier, Mr. Meredith, Mr. Smith, Mr. Coveney,
Thomas, Mr E. Crooke, Tennis-marker, Mr Willmott
Postillion, Mr. Seymour, Hatter, Mr. D Smith,
Furrier, Mr. Randall, Bailiff, Mr. Read.
Widow Warren, Mrs. HARLOWE,
Sophia, Mrs. H. HUGHES,
Jenny, Mrs. ORGER, Milliner, Miss PHILLIPS.
Mrs. Ledger Mrs Coveney, Mantua-maker Miss Smith

To which will be added, a new Divertisement, called The

Halt of the Caravan.

Including the National Dances of
THE PAS RUSSE—THE SPANISH BOLERO,
A Hornpipe A L'Anglaise—and a Grand Asiatic Pas De Deux.

The Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.

Travellers, &c. Messrs. Willmott, Hope, Gouiret, Mathews, Turnour,
Messdms. Smith, E. Smith, Valancy, Gibbon, E. Gibbon, &c.

After which the Farce of

Old and Young.

Mr. Wilton, Mr. TERRY, Charles Mowbray, Mr. MERCER,
Peter, Mr. KNIGHT, William, Mr. HAYES,
Matilda Mowbray, a Child, (assuming the Children's Characters of
Master Hector Mowbray, Master Gobbleton Mowbray, Master
Foppington Mowbray) Miss CLARA FISHER.
Peggy, Mrs. ORGER,

To-morrow, The Haunted Tower, with Past Ten o'Clock.

THE

Theatrical Observer:

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"Nothing extenuate nor set down aught in malice."

No. 352. Thursday, Jan. 2, 1823. Price 1d.

COVENT GARDEN.

THE Comedy of *The Way to Keep Him*, was represented last night. This Piece may be seen, occasionally, with much satisfaction, acted as it is here. Every one particularly admires Mr. C. KEMBLE's *Lovemore*—it is a species of character for which is better fitted than any other he undertakes. The gentleman of breeding, freedom, and humor, is sure to be hit off by him in most pleasant style.

Mr. W. FARREN's *Sir Bashful Constant* amused by its peculiarity: his manner of imitating *Lovemore* in bidding his lady good day, with his head awry, and awkwardly flapping his leg with his handkerchief, produced great laughter.

Mr. JONES in *Sir Brilliant* is as foppish and affected as he need be. This gentleman is seldom on the Stage without our feeling him very agreeable company.

Mrs. CHATTERLEY renders *Mrs. Lovemore* very much what she ought to be—a wife standing too confidently on her correctness of conduct as the means of preserving her husband's affection, until roused by her more experienced friend, to put forth all the arts and endearments that *won* him, in order to *keep* him. This a lesson for which husbands are greatly obliged to the charming *Widow Belmour*; and, perhaps, it has been a secret reason with many who have been in Lovemore's situation in respect to their wives, for having patronised this Play so much. The *Widow*, too, as represented by Miss CHESTER, is a very interesting lecturer on connubial duties, and her opinion of the way to keep a husband, must be received, on that account, with double satisfaction by the gentlemen.

Miss FOOTE, although very pleasing, always appears to us in *Lady Constant* as out of her proper sphere. She has little to do; and when that is the case she seems somewhat drowsy. The other characters were well sustained.

The Pantomime with its beautiful scenery, and appropriate music, and with the activity of the Harlequin and Colombine of Mr. ELLAR and Miss BRISSAK; and the never-ceasing humors of the GRIMALDIS, went off brilliantly, and was loudly applauded by a numerous audience.

DRURY-LANE.

Holcroft's Comedy of *The Road to Ruin* was performed last night. Mr. Elliston was unable from indisposition to appear as *Harry Dornton*, and Mr. Cooper took the part, for which, however, he is not eminently qualified. Mr. Munden's *Old Dornton* is an admirable representation. The other characters were sustained with all their former ability—particularly Mr. Harley's *Goldfinch*, which was quite the thing—*demme!*

The Divertisement, and *Old and Young*, concluded the entertainments very agreeably.

West London Theatre.

Miss Brunton's performance of *Miss Hardcastle* in *She Stoops to Conquer*, merits the greatest praise. She gives to the character all the archness and point that could be desired. Mr. Hooper's *Young Marlowe*, is a fiair representation of the half-bashful hero; the other characters are respectably supported.

The Fairy Tale of The Living Statue, was again presented at this Theatre last night The story is founded upon the old nursery tale of a great King fallen in love with an imaginary being, who finding all human means of obtaining the object of his desires fail, is driven to the expedient of calling in superhuman aid. He consults a magician, famed for his occult skill, and by the dazzling offers which he makes, prevails upon him to take his case into consideration. The stream of true love never yet run smooth, and the accomplishment of the love-sick Prince's wishes is therefore hampered up with conditions difficult and dangerous of execution. As the price of this concession, the sorcerer requires that the Prince shall present him with a bride of unblemished purity; but to assist him in his search after an object so difficult to be found, he supplies him with a mirror, which has the magic power of making any face look deformed where the mind was not of the purest cast. The Prince, having without success, applied this ordeal to the ladies of his own country, visits Bagdad in the same pursuit, but with no better fortune. At length, in the daughter of one of his officers, whose obscure condition had for a long time prevented her being exposed to this difficult test, he finds her such a woman as the *Magician* pointed out to him; and the natural result is, that all his troubles end in his being united to this obscure fair. The officer, whose daughter the Sultan thus espoused, turns out to be an Irishman, the archness of whose blunders gave considerable interest to the piece. The whole concluded with the descent of the *Genius* in a cloud of sulphur.

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Published by C. Harris, at his Theatrical Library, No. 25, Bow Street, and Sold by Chappell and Son, Royal-Exchange.

Theatre Royal, Covent Garden.

This Evening the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. EGERTON.
Rasleigh Osbaldistone, Mr. ABBOTT, Dougal, Mr. COMER,
Francis Osbaldistone, Mr. DURUSET,
Captain Thornton, Mr. CONNOR, Major Galbraith, Mr. J. ISAACS,
Rob Roy Macgregor Campbell, Mr. MACREADY,
Baillie Nicol Jarvie, Mr. W. FARREN, Owen, Mr. BLANCHARD,
Diana Vernon, Miss M. TREE,
Martha, Miss GREEN, Mattie, Mrs. STERLING,
Katty, Mrs. BISHOP, Jane Macalpine, Miss SHAW,
Helen Macgregor, Mrs. FAUCIT.

After which,(7th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs. PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The whole arranged and produced by Mr. FARLEY.

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3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Owletspright & Goblinbatt, (Imps of Mischief) Masters Collett & Richardson,
Scene 2—THE ENCHANTED CEDAR GROVE-
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnah, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
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STATUE OF ACHILLES—BROOK GREEN FAIR.
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Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Henri Quatre, with the Panto mime.

New Theatre Royal, Drury Lane.

This Evening the Opera of

Haunted Tower.

Lord William, Mr. BRAHAM,
In which he will introduce, The Duet, "*I Love Thee,*" (by Bishop) with Miss Povey, and the Ballad "of *the Bewildered Maid.*"
Edward, Mr. HARLEY,
Baron of Oakland, Mr. J. BARNES,
Baron de Courcy, Mr. BARNARD,
Lewis, Mr. SMITH, Robert, Mr. FITZWILLIAM,
Martin, Mr. WILLMOTT, Charles, Mr. HOWARD,
Hugo, Mr. MEREDITH,
Domestics, Mess. Randall, D. Smith, Eames, Read, Goodman, &c.
Cicely, Mrs. COVENEY, Maud, Mrs. WILLMOTT,
Adela, Miss CUBITT.
Lady Elinor de Courcy, Miss POVEY.
Domestics, Messdms. Phillips, Hill, Gibbon. Valancy, Cooper, &c.

After which the Farce of

Old and Young.

Mr. Wilton, Mr. TERRY, Charles Mowbray, Mr. MERCER,
Peter, Mr. KNIGHT, William, Mr. HAYES,
Matilda Mowbray, a Child, (assuming the Children's Characters of Master Hector Mowbray, Master Gobbleton Mowbray, Master Foppington Mowbray) Miss CLARA FISHER.
Peggy, Mrs. ORGER,

To conclude with the Farce of

Frighten'd to Death!

Sir Joshua Greybeard, Mr. WILLOTT,
Phantom. Mr. HARLEY,
Carlton, Mr. BARNARD, Mumps, Mr. KNIGHT,
Colonel Bluff, Mr. COVENEY,
Emily, Mrs. ORGER, Patty, Miss CUBITT,
Corinna, Miss POVEY.

To-morrow, Macbeth, the Halt of the Caravan, and Who is Who?

THE

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AND

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No. 353. *Friday, Jan. 3, 1823.* *Price 1d.*

In September, 1821, this Work was commenced in order to present a close and correct history of the representations at our two national Theatres ;—and it is continued with unwearied attention, although unrequited by any considerable Profit. For the Editor does not hesitate to state, that notwithstanding the number of Papers sold *daily*, exceeds that of many of our flourishing political prints, the remuneration for the attendant trouble is inconsiderable. This is accounted for by the liberal allowance made to the poor people who earn a livelihood by its sale. Above thirty families derive their chief, if not entire support from it : the sellers receive a half-penny by each they dispose of, whilst the other half-penny has to bear the various heavy expenses of the Establishment. Considerable care has been taken to employ deserving individuals ; and on their behalf, more than on his own, the Editor solicits a continuance of the favor shewn to the Publication.

COVENT GARDEN.

The Opera of *Rob Roy* and the new Pantomime, attracted an immense crowd hither last night. The dress-boxes were filled with elegant company. Mr. Macready's *Rob* is an energetic performance, but does not entirely meet our idea of the character. His manner is, frequently, too polished for the plain, blunt, predatory, mountain chief. Miss M. Tree as *Diana Vernon* sang pleasingly.

DRURY-LANE.

The Opera of *The Haunted Tower* was performed last night. Mr. Braham's *Lord William* is too well known to require any other notice than that he executed the songs of the part, and those introduced, with admirable effect. Miss Cubit and Miss Povey exerted themselves successfully as *Adela* and *Lady Elinor*. Mr. Harley in *Frightened to Death!* acted with infinite comic spirit.

Mr. Elliston, we greatly regret to learn, was seized with a fit on Wednesday evening, just as he arrived at the Theatre with the intention of performing *Harry Dornton*, in the *Road to Ruin*. He was too ill to be removed to his own residence until yesterday morning.—Mr. Cooper as we stated, took his part in the Comedy. We have since heard with pleasure, that it is expected Mr. Elliston will be able to resume his professional duties in the course of next week.

The *New Pantomine* which is to be produced on Monday next, is said to be got up by Mr. Barrymore, Junior, the Manager of *The Cobourg Theatre*; who, it must be acknowledged has had great experience in such Pieces.

THE KING's THEATRE,

Will be re-opened on To-morrow Evening, Jan. 4, 1823, under the direction of a Committee of Noblemen, with Mozart's Grand Serious Opera of *La Clemenza Di Tito*, a *Divertissement*, and the favorite Ballet, entitled *La Carnival De Venise*, in which Mademoiselle Aurellie, (Premier Danseuse at the Royal Academy of Music at Paris) and Monsieur Armand des Forges, (Premier Danseur at the Theatre Royal, Bordeaux) will make their first appearance in this country. The following Performers are already engaged.

FOR THE OPERA.

Madame Camporese, Madame Ronzi De Begnis, Signora Caradori, Madame Vestris, Signora Clerini* Madame Grazzlana, and Madame Borgondio,* Signor Curioni, Signor Reina, Primo Tenore at the Theatre de la Scala, at Milan,* Signor Placci, Signor De Begnis, Signor Porto, Primo Buffo Cantante, at the Theatre Royal, Barcelona,* Leader of the Band, Signor Spagnoletti; Composer and Conductor, Signor Coccia; Poet, Signor Stefano Vestris.

FOR THE BALLET.

Monsieur Albert, Monsieur Caulon, fils, Premier Danseur at the Royal Academy of Music at Paris; Monsieur Charles Vestris, Mademoiselle Fanny Bias, Premier Danseuse at the Royal Academy of Music, at Paris; Mademoiselle Noblet, Madame Ronzi Vestris, Mademoiselle Aurellie, Premier Danseuse at the Royal Academy of Music, at Paris; Monsieur Armand des Forges, (Premier Danseur at the Theatre Royal, Bordeaux); Mademoiselle Mercandotti, Mademoiselle de Varennes, Monsieur Falcoz, Madame Falcoz, (from the Theatre Royal, Lisbon) Mademoiselle Gosselin, Mademoiselle Joly, Monsieur Faucher, Monsieur Barnett. M. Boisgerard, with an improved Corps de Ballet. Principal Ballet Master, Monsieur Aumer, (from the Royal Academy of Music, at Paris); Leader of the Ballet, Mr. Mori; Stage Manager, Mr. Kelly; Deputy Stage Manager, Signor Di Giovanni; Principal Scene Painter, Signor Zara; Superintendent of the Wardrobe, Signor Sestini; Secretary, Mr. Allan; Treasurer, Mr. Webster.

Rossini the celebrated Composer, is expected to visit this Country in the Spring.

Mr. Kean on Monday last commenced an engagement of six nights at the Salisbury Theatre, (Manager Mr. Penson) in his favorite character of *Richard*. "Upon which occasion"—say the Play-bills—"nothing under *full-price* can be taken." He is to perform *Shylock*, *Othello*, *Sir Edward Mortimer*, *Sir Giles Overreach*, and *King Lear*.

The Emperor and Empress of Russia, the Emperor of Austria and the King of Naples, being assembled at Venice, went to the Theatre to see the Opera of *The Matrimonia Segreto*. The crowd was immense. In the course of the evening considerable alarm was occasioned by a cry of "Fire," when it was discovered that a *Box* had caught fire; but it was quickly put out.

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* First appearance in this Country.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

MACBETH.

Duncan, King of Scotland, Mr. POWELL,
Macbeth, Mr. YOUNG,
Malcolm, Mr. MERCER, Banquo, Mr. POPE,
Macduff, Mr. COOPER,
Donalbain, Miss C. CARR, Fleance, Miss G CARR,
Lenox, Mr. KING, Rosse, Mr. PENLEY,
Siward, Mr THOMPSON, Sexton, Mr COVENEY,
Sergeant, Mr. Barnard, Physician, Mr. Meredith,
Murderers, Mess. Willmott, and Read.
Officers, Messrs. Turnour, Howard, Douglas, &c.
Lady Macbeth, Mrs. W. WEST,
Gentlewoman, Miss PHILLIPS,
Hecate, Mr. G. SMITH,
Witches, Mess. J. BARNES, KNIGHT, & HARLEY,
Singing Witches, by the Vocal Strength of the Company.

To which will be added, a new Divertisement, called The

Halt of the Caravan.

Including the National Dances of
THE PAS RUSSE—THE SPANISH BOLERO,
A Hornpipe A L'Anglaise—and a Grand Asiatic Pas De Deux.
The Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.
Travellers, &c. Messrs. Willmott, Hope, Goniret, Mathews, Turnour.
Messdms. Smith, E. Smith, Valancy, Gibbon, E. Gibbon, &c.

To conclude with the Farce of

Modern Antiques;

Or, The Merry Mourners.

Cockletop, Mr. MUNDEN,
Frank, Mr. W. H. WILLIAMS, Hearty, Mr. MEREDITH,
Joey, Mr. KNIGHT, Napkin, Mr. HUGHES,
Thomas, Mr. Willmott, John, Mr. Turnour,
Mrs. Cockletop, Mrs. HARLOWE, Mrs. Camomile, Mrs. ORGER,
Belinda, Miss PHILLIPS, Flounce, Mrs. COVENEY,
Betty, Miss COOPER, Nan, Mrs. FITZWILLIAM.

To-morrow, a new Comedy, called Simpson & Co. a popular Ballet, and the Spoil'd Child.

Theatre Royal, Covent Garden,

This Evening the Opera of

HENRI QUATRE.

Henri Mr. MACREADY, Sully, Mr. EGERTON,
Gen. D'Aumont, Mr. FAWCETT, O'Donnel, Mr. CONNOR,
Eugene de Biron, Mr. ABBOTT, Frederick St Leon, Mr BAKER,
Pincean, Mr. BLANCHARD,
Moustache *Mr. Bartley*, Gervais *Mr Duruset*, Jocrisse *Mr Meadows*,
Louison, Miss M TREE.
Florence, Miss LOVE, Clotilde de Biron, Miss BEAUMONT,

After which,(8th time) a New Grand and Comic Pantomime, called

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The Scenery painted by Messrs. PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
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Represented by Moving Panoramick Scenes.
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To-morrow, Maid Marian, with the New Pantomime

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No. 354. *Saturday, Jan.* 4, 1823. *Price* 1*d.*

COVENT GARDEN.

Henri Quatre, afforded Mr. MACREADY, last night, another opportunity to appear in a popular character. He represents *Henri* very very effectively. *D'Aumort*, by Mr. FAWCETT, and the other characters were well supported. We are happy to see Mr. BLANCHARD at his post again. Miss M. TREE is a very pleasing *Louison*. The Pantomime delighted not only the masters and misses, but also their papas and mamas—The house was numerously attended.

Songs in the New Opera of "MAID MARIAN."

Quartetto—Miss Tree, Mr. Pyne, Mr. Ley, and Master Longhurst—*Listen, listen, he must be near.*

Ballad—Miss Tree—*A damsel stood to watch the fight.*

Quintette—Miss Tree, Mr. Farren, Master Longhurst, Mr. Tinney, and Mr. Ley—*Though he be now a grey, grey, friar.*

Song—Mr. Pearman—*The slender beech and the sapling oak.*

Glee and Chorus—Messrs. Pearman, Pyne, and Isaacs—*Hart and Hind are in their lair.*

Duet and Chorus—Miss Henry, Miss Dunn, &c.—*Gather each flower.*

Glee—Messrs Pearman, Pyne, Isaacs, &c.—*With hawk and hound we merrily sweep.*

Song—Miss Tree—*Let us seek the yellow shore.*

Chorus—*Revenge! revenge! yon flames that shake.*

Glee and Chorus—Mrs. Bishop, Mrs. Sterling, Miss Love, &c.—*The red, red, wine, in the beaker dances.*

Sestette—Messrs. Pearman, Hunt, Taylor, Isaacs, Tinney, and Goulden—*O, bold Robin Hood, is a forrester good.*

Bravura—Miss Tree—*To arms! 'tis Freedom calls upon the brave.*

Ballad—Mr. Pearman—*O well do I remember that lone but lovely hour*

Chorus—*Shout for the Monarch! whose glorious name.*

Introduced Duet by Miss Tree and Master Longhurst.

DRURY-LANE.

Mr. YOUNG acted *Macbeth* last night. He is very powerful in some parts—particularly the dagger-scene: that which follows the

murder of *Duncan*, and the *Banquet*. This gentleman's performance always bear the stamp of a vigorous, but not a brilliant mind. He usually satisfies our understanding, but does not often succeed in rousing our feelings to any uncommon pitch.

Why does Mrs. W. WEST go out of her own pleasing line to unduly soften down the sternness of Melpome? Miss EDMISTON played *Lady Macbeth* well—and yet she is unheard of, and unseen! *Green-Room politics*, we suspect, are sometimes very much at variance with the best interests of the Stage.

Mr. COOPER received considerable applause in *Macduff*; particularly in the scene where he receives the intelligence of the murder of his children.

After the *Divertisement*, *Modern Antiques* was acted, and Mr. MUNDEN as *Cockletop*, and Mr. KNIGHT as *Joey*, produced much laughter.---The House was well attended.

Mr. ELLISTON.

We stop the Press to state that we have just learnt that "Mr. ELLISTON *is something better.*"

To the Editor of THE THEATRICAL OBSERVER.

My dear Mr. Observer.

Is it in your power to solve the following *queries*? Why is that interesting and highly gifted little creature CLARA FISHER, who is engaged (as Mr. Elliston has over and over again informed us in his play-bills to play "*children's characters only*," now announced as the representative of the magnanimous hero *Bombastes Furioso*, when the original personator of that facetious character is now unengaged, cooling his heels about the streets of London, probably, *even less* to his own satisfaction than to that of the public?

"What is become of Miss EDMISTON, that we have Mrs. Glover in Tragedy?---Of Madame VESTRIS that Miss Cubitt is thrust into her characters in Opera? Of KEAN that Young is fain to act without the superior attraction of that most highly considered of Tragedians?

Where is Mr. HORN?

What is become of Mrs. AUSTIN?

From the *List* issued at the commencement of the season, we were led to believe that the abovementioned performers were to be permanent members of the company; we must, therefore, necessarily infer that these several absentees have either most unjustifiably violated *their* engagements with Mr. Elliston, or that he himself has most shamefully violated *his* with the public.

I am, Sir, with great respect,

A constant Reader and Admirer of your Observer,

Jan. 3, 1823.

☞ We shall reply to this Letter on Monday.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Opera of

Maid Marian.

Richard the 1st, King of England, Mr. T. P. COOKE,
Baron Fitzwater, Mr. W. FARREN,
Robert Fitzooth, Earl of Locksley, Mr. ABBOTT,
William Gamwell, Mr. PEARMAN,
Friar Peter, *Mr. Keeley,* Sir William of the Lee, *Mr. Chapman,*
Friar Michael, Mr. C. KEMBLE,
Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT,

After which,(9th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs. PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The whole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.

3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Owletspright & Goblinbatt, (Imps of Mischief) Masters Collett & Richardson,

Scene 2—THE ENCHANTED CEDAR GROVE.

Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst

Scene 3—The OUTSIDE OF THE CASTLE.

Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.

Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP

The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.

Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.

Scene 11—HYDE PARK.

STATUE OF ACHILLES—BROOK GREEN FAIR.

Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

On Monday, Virginius, with the New Pantomime.

New Theatre Royal, Drury Lane.

This Evening [1st time] a new Comedy, in 2 acts, called,

Simpson & Co.

Principal Characters by

Mr. TERRY, Mr. COOPER, Mr. WILLMOTT,
Mr. HONNER.
Mrs. DAVISON, Mrs. W. WEST.
Mrs. GLOVER, Mrs. ORGER.

After which, the Farce of

The Prisoner at Large.

Lord Esmond, Mr. BARNARD, Old Dowdle, Mr. MUNDEN,
Count Fripon, Mr. DOUGLAS, Frill, Mr. COVENEY,
Jack Connor, Mr. THOMPSON, Father Frank, Mr. G. SMITH,
Tough, Mr. MEREDITH,
Landlord, Mr. Willmott, Phelim, Mr. E. Cooke, Nap, Mr. Read,
Muns, Mr. KNIGHT.
Adelaide, *Miss Smithson*, Rachael, *Mrs. Orger*,
Mary, *Mrs. Fitzwilliam*, Landlady, *Mrs. Coveney*.

To which will be added, a new Divertisement, called The

Halt of the Caravan.

Including the National Dances of
THE PAS RUSSE—THE SPANISH BOLERO,
A Hornpipe A L'Anglaise—and a Grand Asiatic Pas De Deux.
The Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.
Travellers, &c. Messrs. Willmott, Hope, Gouiret, Mathews, Turnour.
Messdms. Smith, E. Smith, Valancy, Gibbon, E. Gibbon, &c.

To conclude with the Farce of

The Spoil'd Child.

Old Pickle, Mr. BARNES, John, Mr. WILLMOTT,
Thomas, Mr. HONNER,
Little Pickle, Miss CLARA FISHER,
Tag, Mr. HARLEY,
Susan, Miss SMITH, Margery, Mrs. COVENEY,
Miss Pickle, Mrs. HARLOWE,
Maria, Miss SMITHSON.

On Monday, The Revenge, with a new Pantomime, called
The Golden Axe; Or, Harlequin and the Fairy Lake.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 355. *Monday, Jan.* 6, 1823. *Price* 1*d.*

DRURY-LANE.

On Saturday evening was performed for the first time, a Comedy in two acts, entitled "Simpson & Co." This Piece, we imagine, is derived from a French source; we judge so from its lengthened dialogue, its turns on trifling points, and barreness of incident. However, it proved effective in consequence of the best acting we have seen for some time. Mr. Terry as *Mr. Simpson*, in a sober, mercantile-looking suit, is the main prop of this very slightly constructed affair, which is confined to two apartments of the same house.

DRAMATIS PERSONÆ.

Mr. Simpson, Mr. Terry,	Mrs. Simpson, Mrs. Glover,
Mr. Bromley, Mr. Cooper,	Mrs. Bromley, Mrs. Davison,
Mrs. Fitzallen, Mrs. W. West,	Madame Trappe, Mrs. Orger.

The *Plot*, of this domestic piece, runs thus---Messrs. Simpson & Co. is the firm of a considerable house of business in Mincing-lane, the partners of which, that appear, are *Peter Simpson*, and *Charles Bromley*, who reside with their spouses in the several parts of the same Mansion, and have been sworn friends from their school-boy days, although *Peter* is considerably older than *Charles*. The latter, notwithstanding that he is a very affectionate husband, has been accidently smitten by a *Mrs. Fitzallen*, of Harley Street, on whose society he has more than once obtruded himself under the name of *Captain Waldegrave*; and in the height of his admiration has obtained a miniature copy of her portrait in the Exhibition, which he has placed in a concealed part of his pocket-book. It happens that *Mrs. Simpson* has a tendency to be jealous of her *Peter*, and in consequence of a discovery through a *Madame Trappe*, a lady engaged in *private trade*, that a gentleman in the counting-house has purchased a *Shawl* from her, she instantly presumes her deary is the buyer for a *chere amie*. This idea is confirmed by the circumstance of *Bromley's* pocket-book, (which has come into Peter Simpson's temporary possession) undergoing an examination by his suspicious lady, who supposes it Peter's, and who discovers therein the hidden picture. On this a regular attack on the wondering Peter commences, not only on Mrs. Simpson's part, but on that of Mrs. Bromley, who is terrified lest her Charles should be corrupted by Mr. Simpson, and become a partner with him not only in Sugar, &c but in his traffic with the ladies. At length, it happens, that *Mrs. Fitzallen*, who is an East-India General's widow just returned from the East, comes to visit Mrs. Bromley

who was her early acquaintance. She is seen by Mrs. Simpson with horror, and by Mr. Bromley with confusion; but Peter Simpson and Mrs. Bromley are quite unconscious of the cause. Affairs are thus singularly situated when the simple return of the borrowed pocket-book by Simpson to his partner, opens Mrs. Simpson's eyes, and the tables, during Mrs. Bromley's temporary absence, are completely turned against Charles, who expresses his penitence, and obtains pardon before his loving wife returns, when the secret is kept from her, and Peter's supposed wickedness shifted to the imaginary Captain Waldegrave, and so SIMPSON & Co. are left in their former prosperous condition—mercantile and connubial.

The Piece should be shortened in many parts. It was carried through triumphantly, chiefly, by most admirable acting on all sides.

COVENT GARDEN.

Maid Marian, and the new Pantomime of *Harlequin and the Ogress* were performed on Saturday evening to a crowded and fashionable audience.

West London Theatre.

Miss MARIUS of this Theatre takes her Benefit to-night, and performs *Alicia* to Miss NORTON'S *Jane Shore*; and afterwards *Ella Rosenberg*. Her merit entitles her to very favorable notice and support.

CORRESPONDENTS.

In reply to the different *queries* of our Correspondent, "a Constant Reader," whose Letter we inserted on Saturday, we have to say of the first, that certainly it was a deviation by Mr. ELLISTON from his previously declared intention of introducing Miss CLARA FISHER "*in Children's characters only*," when he advertised her to act *Bombastes Furioso*: but the Manager has corrected himself, we imagine, as the announcement is not continued. As to Mr. LISTON'S "*cooling his heels about town*," every one must regret his non-appearance—we conceive, however, that it will not be much longer delayed. Miss EDMISTON, of whom we have always thought highly, is, we believe, no longer a member of the Drury Lane Company, from the expiration of her articles; if this is not the case, she is most unjustly held back—Mrs. AUSTIN sang in the Chorus of Witches in *Macbeth* on Friday evening—Mr. HORN is, together with Miss STEPHENS, at Dublin, where they are engaged for twelve nights. Madame VESTRIS was only engaged at Drury until the opening of the King's Theatre, to which she is now attached; but we have some doubts whether or no she may appear on her old boards during the present season. We do not agree with our Correspondent in his *conclusion* that either Mr. Elliston or the Performers named, have violated their faith, the former with the public, the latter with the Manager. The *List* of Performers published by Mr. Elliston did not specify the *duration* of the engagements.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden.

This Evening the Tragedy of

VIRGINIUS.

Virginius, Mr, MACREADY, Icilius, Mr. C. KEMBLE,
Sicius Dentatus, *Mr. Yates*, Numetorius, *Mr. Egerton*,
Spurius Oppius, *Mr. Ryals*, Vibulanus, *Mr. Jefferies*,
Marcus, *Mr. Claremont*, Publius, *Mr. Mears*, Honorius, *Mr. Norris*,
Appius Claudius, *Mr. Abbott*, Claudius, *Mr. Connor*,
Valerius, *Mr. Vedy*, Lucius, *Mr. Comer*, Cneius, *Mr. King*,
Titus, *Mr. Chapman*, Servius, *Mr. Atkins*, Sextus, *Mr. Crumpton*,
Virginia, *Miss Foote*, Servia, *Mrs. Vining*.

After which,(10th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The whole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAC.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Artaxerxes, Mandane, Miss Paton.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

The Revenge.

Zanga, Mr YOUNG,
Alonzo, (1st. time) Mr. COOPER, Alvarez. Mr. POWELL,
Carlos, Mr. YOUNGE, Manuel, Mr. COVENEY,
Leonora, Mrs. W. WEST, Isabella, Miss SMITHSON,

After which, (1st time) a New Comic Pantomime, caled

The Golden Axe;

Or, Harlequin & the Fairy Lake.

With entirely new Scenery, Music, Machinery, Dresses, Tricks, &c.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks*, and *Misses Smith.*

The Pantomime produced under the direction of *Mr. W. Barrymore.*

The following is the New Scenery,—with the principal Characters.
Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD, [his 1st appearance here]
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE,
Wood-cutters, (with a Glee)---Messrs. G. Smith, Howard, Millar, &c.
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Choral Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine, Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, (2nd time) Simpson and Co. &c.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 356. Tuesday, Jan. 7, 1823. Price 1d.

DRURY-LANE.

Young's Tragedy of *The Revenge*, was performed last night. This Piece was written with a close eye to Shakspeare's sublime Play of *Othello*. The author inverted the two principal characters, by giving to the *Moor* the wiles and deadly purpose of *Iago*, and bestowing on the *Christian* the noble attributes which shine forth in *Othello*. But he has drawn *Zanga* as a superior being to the hypocritical and cold-blooded Venetian—he has given him a strong and distinct motive for the arts he practices to effect the ruin he spreads around. The passion of *Revenge* is ably drawn, and its' developement forms the sole interest of the Play.

Mr. Young performed *Zanga* with considerable effect; occasionally, however, with less vividness and point than he has before exhibited. He obtained great applause at several passages; and his closing address where he pities in death the object he hated whilst existing, was delivered in a truly pathetic tone and manner. Mr. Cooper's *Alonzo* was highly respectable; and Mrs. W. West's *Leonora* was marked by much feeling and energy.

A new Pantomime, got up in the short space of ten days, was presented under the title of *The Golden Axe; or Harlequin and the Fairy Lake*. It is founded on one of our nursery tales:—A young Wood-cutter is in love with a Village lass, but her father refuses his offers because he is poor. He goes to his work filled with grief, and whilst hewing timber on the borders of a lake, his axe falls into the water. He is lamenting his loss, when a Fairy appears, and offers to assist him to find the Axe. She first presents a silver one, which he disowns—next a golden one, which he likewise declares is not his—and at last she shews him his own, which he claims. To reward such honesty, the Fairy presents him with the golden axe, and becomes his protectress. The father of his sweetheart on learning his good fortune, assents to their union. The old man and his servant wishing to meet equal good fortune, drop their axes into the lake, and on the Fairy's appearance, and her shewing them the valuable ones, they claim these instead of their own; on which she changes them into Pantaloon and Clown, and turns the Wood-cutter and his lass into Harlequin and

Columbine, whereupon they all set forth upon their adventures, which present some good, and some indifferent tricks and escapes. The best of the mechanical changes is that of a chest of gunpowder-tea into a cannon, which is first loaded with old shoes, and fired at a shut-up-house which is converted into a Fishmonger's ; and at the next fire, a red-hot poker is shot off, and goes through the body of Scaramouch, who sets off a box of squibs and crackers.---Some of the scenes are beautiful—particularly the Fairy-Lake ; but the Moon is badly executed.

The Pantomime was greatly indebted, for what success it had, to the uncommon exertions of Messrs. Southby and Blanchard, as *Clown* and *Pantaloon*. Never have we seen more strength and activity displayed in such parts. There was some opposition, but the great majority of the audience were favorable.

COVENT GARDEN.

Mr. Macready played *Virginius* last night in an uncommonly fine manner. There was a brilliant audience to witness his exertions, which never produced a higher effect, for as he proceeded in developing the agitated feelings of the father trembling for the honor of his beloved daughter, the house resounded with applauses. Mr. C. Kemble's *Icilius* was ably executed ; and the other characters were very appropriately sustained : particularly that of *Virginia* by Miss Foote, who greatly aided the deep interest felt in this affecting play.

The Pantomime followed to the infinite delight of old and young.

Olympic Theatre.

There was a most amusing novelty produced here last night, called "*Dolly and the Rat ; or, the Brisket Family,*"—it completely succeeded. The Comic Burletta of "*The Exeter Mail,*" was revived on this occasion with good effect. The Pantomime continues attractive.

Adelphi Theatre.

The long promised new Piece entitled "*Green in France,*" was presented last night. It is full of wit, humor, and bustle. The scenery is splendid and appropriate. This Piece will very likely prove as eminently successful as that of the celebrated "*Tom and Jerry.*"—The House overflowed.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden.

This Evening the Opera of

ARTAXERXES.

Arbaces, Mr. PEARMAN,
Artaxerxes, Mr. DURUSET, Artabanes, Mr. J. ISAACS,
Semira, Miss LOVE, Mandane, Miss PATON,
(Being her first appearance since her late severe Indisposition)

After which the Farce of

The London Hermit.

Old Pranks, Mr. BARTLEY, Young Pranks, Mr. JONES,
Tully, Mr. CONNOR, Toby Thatch, Mr. MEADOWS,
Natty Maggs, Mr. KEELEY, Barleycorn, Mr. EVANS,
Whimmey, Mr. COMER, Apathy, Mr. HORREBOW,
Kitty Barleycorn, Miss FOOTE, Mrs. Maggs, Mrs. DAVENPORT

After which, (11th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20---The Palace of the Fairy Blue Bell.

To-morrow, The School for Scandal, and the new Pantomime.

New Theatre Royal, Drury Lane.

This Evening [2nd time] a new Comedy, in 2 acts, called,

Simpson & Co.

Principal Characters by

Mr. Terry, *Mr. Cooper*, *Mr. Willmott*, *Mr. Honner*, *Mrs. Davison*, *Mrs. West*, *Mrs. Glover*, *Mrs. Orger*.

After which, the Farce of

Old and Young.

Mr. Wilton, Mr. TERRY, Charles Mowbray, Mr. MERCER, Matilda Mowbray, a Child, (assuming the Children's Characters of Master Hector Mowbray, Master Gobbleton Mowbray, Master Foppington Mowbray) Miss CLARA FISHER.

After which, (2nd time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes*.

The Dances, composed by *Mr. Noble*.—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks*. and *Misses Smith*.

The Pantomime produced under the direction of *Mr. W. Barrymore*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]

Nicholas Hackit, Mr. BLANCHARD, [his 2nd appearance here]
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE,

Scene 2. Fairy Lake by Moonlight.

Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Choral Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.

Scene 3. Romantic Landscape (Sunrise)

Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,

Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.

Scene 7. Card Maker and Baker's Shop.

Scene 8. *The Channel of Rother* with the ancient vessel lately discovered

Scene 9. Exterior of Looking-Glass Manufactory

Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens*.

Scene 13. PALACE of CONTENT.

To-morrow, (3rd time) Simpson and Co. &c.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 357. *Wednesday, Jan.* 8, 1823. *Price* 1*d.*

DRURY-LANE.

Simpson & Co. on its second performance last night, was equally well received. Mr. Terry is eminently successful in hitting off the astounded and baited *Peter Simpson*;—and Mrs. Glover, in *Mrs. Simpson*, displayed her jealousy of her sober-looking spouse with as much keenness and violence as if she had a gay youth for a husband. Mrs. Davison's care and anxiety for the morals of her *Charles*, are very entertaining.

In the Farce of *Old and Young*, Miss Clara Fisher, acted her *little* characters with admirable effect. It is really surprising to behold an understanding, and a spirit of humor, so matured in so youthful a body.

The new Pantomime of *The Golden Axe*, may now be considered as established for its season, as it was last night admirably carried through, both in the movement of the scenery, and the tricks and changes. It was, accordingly, very favorably received by a numerous audience. Mr. Blanchard's exertions, as the *Pantaloon*, are wonderful.

COVENT GARDEN.

Artaxerxes, the only English Recitative Opera that *John Bull* can bear, was last night presented in order to introduce Miss Paton in the character of *Mandane*. This was her first appearance since her long and severe indisposition, and she was accordingly received on her entrance with great warmth of gratulation by the numerous and elegant audience. She appeared to have traces of her late indisposition, but her voice has not suffered, for she sung most delightfully. The Recitative of her part was given with great truth, variety, and melody; and her Songs were all admirably executed, particularly "*Fly soft ideas,*" and "*The Soldier tir'd.*" The latter was a most brilliant effort—it astonished and delighted. It was consequently encored with enthusiasm: we lament to say that the effect of Mis Paton's exertions were in some instances greatly obstructed by noise in the galleries; and, as her nerves are evidently weak, she appeared on more than one occasion a little agitated: but she conquered at last,

and was heard, particularly the second time of "*The Soldier tired,*" with general attention.

Mr. PEARMAN was the *Arbaces.* He regulated his voice with judgment, and executed some of his songs very well. "*Water parted from the sea,*" merits the most favorable notice, and in this he received considerable applause. Mr. DURUSET represented *Artaxerxes:* he went through the music respectably, and was well received. Mr. J. ISAACS as *Artabanes,* and Miss LOVE as *Semira,* exerted themselves very satisfactorily. At the close of the Opera, much applause followed.

The London Hermit, with the aid of Mr. JONES and Mr. CONNOR, in *Young Pranks,* and *Tully,* proved as amusing as ever. The Pantomime goes on triumphantly.

The School for Scandal is performed here to-night, with all the strength of the company. We took the liberty to suggest this representation a short time back, and are happy to see it has been acted on.

To the Editor of THE THEATRICAL OBSERVER.

SIR,

Will you, through the medium of your impartial Publication, do the Public the justice of enquiring from the directors of Covent Garden Theatre, why the Tragedy of "*Virginius,*" which, (owing to Mr. MACREADY's brilliant delineation of the principal character) was, last night, hail'd with a tumult of approbation, has not been announced for repetition; and, why at a period when expectation was at its height to see the representation of Shakspeare's *Henry the Fifth,* by, in my poor opinion, the brightest ornament of the British Stage, the Play has been withdrawn to make room for a Comedy *by particular desire.* I suspect the foundation of the proceeding, but perhaps I am mistaken,

I have the honor to be, Sir,
Your obedient Servant,
DRAMATICUS

Tuesday Morning.

CORRESPONDENTS.

To DRAMATICUS,

As to the repetition of *Virginius,* we think there cannot be a doubt but that Play will be again performed, and at no distant day: Of *Henry the Fifth* we know nothing: We suspect "DRAMATICUS" is a believer in a report which we utterly discredit—namely—that a jealousy subsists between two eminent Performers of Covent Garden Theatre. We conceive them both gentlemen of too liberal and enlightened mind to become subject to the narrow feelings of vulgar aspirants to public notice and favor.

Can "JUSTITIA" suppose us blind?

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Comedy of

School for Scandal.

Sir Peter Teazle, *Mr. W. Farren*, Careless, *Mr. Baker*,
Sir Oliver Surface, *Mr. Fawcett*, Sir B. Backbite, *Mr. Jones*,
Joseph Surface, *Mr. Macready*, Charles Surface, *Mr C. Kemble*,
Crabtree, *Mr. Blanchard*, Moses, *Mr. Yates*, Rowley, *Mr. Chapman*
Lady Teazle, *Mrs. Chatterley*, Mrs. Candour, *Mrs. Gibbs*.
Maria, *Miss Foote*.

In Act III. a Song by Mr. TAYLOR.

After which,(12th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE-
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.

Scene 11—HYDE PARK.

STATUE OF ACHILLES—BROOK GREEN FAIR.

Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Twelfth Night, with the New Pantomime.

New Theatre Royal, Drury Lane.

This Evening [3rd time] a new Comedy, in 2 acts, called,

Simpson & Co.

Principal Characters by

Mr. Terry, *Mr. Cooper*, *Mr. Willmott*, *Mr. Honner*, *Mrs. Davison*, *Mrs. West*, *Mrs. Glover*, *Mrs. Orger*.

After which, the Farce of

Past Ten o'Clock.

Dozey, Mr. MUNDEN, Bantam, Mr. KNIGHT,

After which, (3rd time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*

The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*

The Pantomime produced under the direction of *Mr. W. Barrymore*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]

Nicholas Hackit, Mr. BLANCHARD, [his 3rd appearance here]

Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,

Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE,

Scene 2. Fairy Lake by Moonlight.

Sylva, Goddess of the Woods, Miss PHILLIPS,

Misletoe, a Truant Fairy, Miss CARR,

Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.

Scene 3. Romantic Landscape (Sunrise)

Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,

Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,

Columbine; Miss TREE,

Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.

Scene 7. Card Maker and Baker's Shop.

Scene 8. *The Channel of Rother* with the ancient vessel lately discovered

Scene 9. Exterior of Looking-Glass Manufactory.

Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*

Scene 13. PALACE of CONTENT.

To-morrow, Love in a Village, with the New Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice".

No. 358. *Thursday, Jan.* 9, 1823. *Price* 1*d.*

DRURY-LANE.

Simpson & Co. carry on their affairs with profitable effect to all concerned. Mr. Terry, the head Partner, conducts his share of the business in a manner that adds infinitely to his credit.

In *Past Ten o'Clock,* Mr. Munden's *Dozey,* and Mr. Knight's *Bantam,* proved very entertaining. The *Pantomime* went off extremely well.—The House in the course of the evening was very fully attended.

COVENT GARDEN.

The School for Scandal last night attracted a numerous and elegant audience. The talents of most of the principal Performers of this Theatre combined to give effect to the best of our modern Comedies, could not fail to prove a treat. We have more than once had occasisn to speak of Mr. C. Kemble's *Charles Surface,* Mr. Macready's *Joseph Surface,* Mr. Fawcett's *Sir Oliver,* Mr. W. Farren's *Sir Peter Teazle,* Mr. Yates's *Moses,* Mrs. Gibbs's *Mrs. Candour,* &c. &c.—but we may more particularly notice Mrs. Chatterley's *Lady Teazle,* as a performance less known to the Town. This lady has excellent talents, with a pleasing person, and, therefore, could not but be expected to give a very prominent effect to the character. The Play was admirably acted throughout, and drew great applause.

Songs in *Twelfth Night.*

Act I.—Song, "Full many a glorious morning," Sonnets
Duetto—"Orpheus with his lute" King Henry the Eighth
Act II—Glee—"Come o'er the brook," King Lear and Poems
Glee and Chorus—"A cup of wine," Henry IV. part II.
Act III—Song "Take all my loves," Sonnets
Duetto—"Cesario, O lady, farewell," Twelfth Night
Serenade—"O, by rivers, by whose falls," Poems
Act IV—Song "O, how much more doth beauty," Sonnets
Song "Crabbed Age," Sonnets
Act V.—Song "Bid me discourse," Venus and Adonis.
Finale—"When that I was a little tiny boy," Twelfth Night.

BELFAST THEATRE.—MRS. EDWIN made a most successful *debut* here as the *Widow Cheerly*, on the evening of last Friday week. She spoke some additional lines to the Epilogue of *The Soldier's Daughter*, written by a Mr. CHARLES O'FLAHERTY, who in these *elegant* verses alludes to *Belfast* being termed 'the Athens of Ireland.' We hope for the honor of this *classic* seat of the art of *Poetry* and *Linen-weaving*, that Mr. CHARLES O'FLAHERTY is not a *native*. the following are the Lines—We hope Mrs, EDWIN had a FAN.

Dropping the Mask Thalia lent this night,
The *Widow Cheerly* now is out of sight ;
In my own character I now appear,
To thank you for my kind reception here.
It has been said, if I aright remember,
"In months less winning than a dark December,
That, as we journey North, the air grows colder."
But woman's smile had warm'd her *first* beholder,
Oh ! if seduced by her persuasive pow'r,
So bright and beautiful she stood before him,
As her blue eyes were up-raised to implore him,
He felt, seeing her all Nature's charms arrayed in,
He gain'd Elsyium, though he lost an Eden,
And woman thus, in ev'ry Age and Nation.
Still Lords it o'er the "Lords of the Creation."
And wakes, with witching pow'r, and minstrel art,
That fine-toned instrument of hers---the heart.
"What then ?"—you'll say—why this I would infer,
That you'll be true to Nature, and to her ;
That Erin's sons, protection ne'er refuse,
When 'tis a stranger, a woman sues.
Oh ! could I touch, with true poetic fire,
The Harp of Erin, or the Grecian Lyre,
To *Ireland's Athens*, their sweet cords I'd wake,
To pour that thankfulness, words cannot speak.

For the rhyme's sake, we trust Mrs. Edwin pronounced the last word—*spake*.

TO CORRESPONDENTS.

The Letter of "PHILO THEATRICUS" was mislaid, or we should have earlier thanked him for his obliging suggestion. which, however, we should find it difficult to act upon.

"ELLIS" has our thanks for his kind and just remarks. If his Letter had contained less direct commendation of us, we might have inserted it.

"PHILALETHES," in reference to the Letter of "DRAMATICUS" in our number of yesterday, shall have insertion to-morrow.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Comedy of

Twelfth Night.

Duke Orsino, Mr. ABBOTT, Valentine, Mr. TAYLOR,
Sir Toby Belch, Mr. BARTLEY, Antonio, Mr. CHAPMAN,
Curio, Mr. PYNE, Sir Andrew Ague-cheek, Mr. BLANCHARD
Malvolio, Mr. W. FARREN, Clown, Mr. FAWCETT,
Fabio, Mr. DURUSET, Sebastian, Mr. PARSLOE,
Solanio, Mr. COMER, Benvolio, Mr. TINNEY,
Oliva, Miss LOVE, Viola, Miss TREE, Maria, Mrs. GIBBS,
In Act IV. will be introduced *Shakspeare' s Grand Masque of*

JUNO AND CERES.

Juno, *Miss Shaw*, Ceres, *Miss Beaumont*, Iris. *Miss Boden*,

After which,(13th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.

Scene 11—HYDE PARK.

STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Artaxerxes, with London Stars, and the Pantomime.

New Theatre Royal, Drury Lane.

This Evening the Opera of

Love in a Villiage.

Young Meadows, by a GENTLEMAN,
(His 1st appearance on any stage.)
Justice Woodcock, Mr. MUNDEN, Hodge, Mr. KNIGHT,
Hawthorn, Mr. BRAHAM,
He will introduce, *" Friend of my soul, this Goblet sip,"*
and a favorite DUET with Mrs. AUSTIN.
Lucinda, (" with *Sir Oliver locked the Castle Gate"*) Miss POVEY,
Madge, Mrs. FITZWILLIAM, Rosetta, Mrs. AUSTIN,
Who will introduce an AIR, (with variations) and *" Shun ye Fair."*
composed by Giordani.

After which, (4th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*
The Pantomine produced under the direction of *Mr. W. Barrymore*

The following is the New Scenery,—with the principal Characters.
Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE,
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE;
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, Macbeth, with the Golden Axe.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 359. *Friday, Jan.* 10, 1823. *Price* 1*d.*

COVENT GARDEN.

SHAKSPEARE'S Comedy of *Twelfth Night*, embellished with very delightful music, was performed last night to a crowded Pit, Galleries, and Dress Boxes, and gave high satisfaction, from the comic powers of Messrs. Bartley, Fawcett, W. Farren, and Blanchard; the pleasing musical talents of Miss M. Tree, and Miss Love; and the attentive personations of the other performers. Much laughter was elicited at the encounter between Mr. Blanchard and Miss M. Tree, as *Sir Andrew Ague-cheek* and *Viola*. This young lady was encored in Mr. Bishop's excellent composition, *"Bid me discourse."*

The Pantomime continues to delight all ages.

DRURY-LANE.

THE amusing Comic Opera of *Love in a Village* was performed last night, and introduced to us a new *Young Meadows* in "a GENTLEMAN, his first appearance on any Stage." We have heard that he is a Pupil of Mr. T. WELSH, the distinguished instructor of Miss STEPHENS, Miss WILSON, &c. and so far as taste is concerned, this "gentleman" does not disgrace his master: but we imagine his pupillage is only half over, for he evidently has much to learn from *practice*. His voice is flexible and agreeable, but not powerful in the upper notes. His person is uncommonly tall, and rather slender, and his features are not inexpressive. His first song of *"Still in hopes,"* was *encored*, more by way of encouragement, we imagine, than to evince any high delight at its execution, which was much less perfect than some of his subsequent airs. He met a more proper *encore* in *'Oh how shall I in language meet,"* which displayed taste and precision, as did his last song, which we thought the best executed of any. The Opera is to be repeated, when we shall be better able to judge of his powers.

Mr. BRAHAM, as *Hawthorn*, sang with spirit, but we have heard him in better voice:—a dog in the gallery joined his voice to his in *"Friend of my soul,"* which nettled him a little, but he yielded to an encore, unaccompanied by the puppy. Mrs. AUSTIN sang sweetly as *Rosina:* and so did Miss POVEY, as *Lucinda*. Mr. MUNDEN was very amusing as *Justice Woodcock*, and Mr. KNIGHT, highly comic in *Hodge*. The Pantomime went off cleverly.

DUBLIN THEATRE, January 3rd—There was last night a crowded and fashionable audience assembled to witness the first appearance of Miss STEPHENS, after an absence of two years, and Mr. HORN, whose professional attainments render his performance always respectable. We were much gratified to observe the excellent health of Miss Stephens; and the undiminished power and attractiveness of her vocal capabilities. *The Beggars Opera,* and *Therese,* were the evening's entertainments. On Miss Stephens's first entrance as *Polly,* she was welcomed with several distinct rounds of applause: this was the part, if we recollect right, in which she first appeared at Crow Street Theatre. She looks as lovely and fascinating, as youthful and innocent, as she then did; her song vibrates with equal, if not superior melody, and is sufficient—

"To warm th' unthinking clod with heavenly fire!"

Miss STEPHENS and Mr. HORN are to perform *four nights* in each of the *three weeks* for which they are engaged; so that it is not likely we shall have the pleasure of seeing them in London until next month.

To The Editor of THE THEATRICAL OBSERVER.

SIR,

In your Answer to "Dramaticus" in this day's "THEATRICAL OBSERVER" you say, you suspect that he is a believer in a report which you utterly discredit, namely;—that a jealousy subsists between two eminent performers of Covent Garden. 'Tis much that a paper so widely circulated, and so justly esteemed as yours is, should have generously asserted your disbelief of so unfounded a report; but you would do but justice to the performers in question, were you to shew by the past *play-bills,* how entirely unsupported by *any proof,* such report must be. Mr. MACREADY since his return from abroad, (about the middle of November) has appeared in *Othello, The Earl of Essex, The Huguenot, Virginius, Pierre, Rob Roy,* and *Henri Quatre,*—Mr. CHARLES KEMBLE, in *Romeo, Felix, Lovemore, Jaffier, Don John,* and *The Stranger.* With regard to the *repetition* of any Play, *the demand for Boxes* is the only guide; and whatever any *Actor* may think of *himself, that* is a criterion by which his *real* popularity may always be justly estimated. This may account for the sudden disappearance of Pieces, occasionally, from the bills. Plays may be called for by *friends;* and *orders* may purchase applause; but a few figures upon paper, settle that point in a moment, and the Play-bills may at once be said to be the voice of the Public reflected through the medium of the Treasury. Mr. C. Kemble is a *Proprietor* as well as an Actor; and it cannot be supposed that he would sacrifice his profits to his jealousy; or, admitting that he could be so weak, that his Partners, who are men of business and integrity, would shut their eyes to their real interests to indulge him in an unwarrantable monopoly.

Jan 8, 1823. PHILALETHES.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden.

This Evening the Opera of

ARTAXERXES.

Arbaces, Mr. PEARMAN,
Artaxerxes, Mr. DURUSET, Artabanes. Mr. J. ISAACS,
Semira, Miss LOVE, Mandane, Miss PATON, (2nd time.)
To which will be added the Farce of

London Stars.

Dr. Borax, Mr. BLANCHARD. Trusty, Mr. ATKINS,
Mr. Hercules O'Bran, Mr. CONNOR, Landlord, Mr. BARNES,
Peregrine Plural, Mr. YATES, Waiters, Mess Mears & Parsloe.
Mrs. Thundertrunk, Mrs PEARCE, Ophelia, Miss BEAUMONT.

After which,(14th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EDAN.—The Machinery by Mr. E. SAUL
The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE-
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
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Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Maid Marian, with the Pantomime,

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

MACBETH.

Macbeth, Mr. YOUNG, Macduff, Mr. COOPER,
Malcolm, Mr. MERCER, Banquo, Mr. POPE,
Lenox, Mr. KING, Rosse, Mr. PENLEY,
Siward, Mr THOMPSON, Sexton, Mr COVENEY,
Lady Macbeth, Mrs. W. WEST,
Hecate, Mr. G. SMITH,
Witches, Mess. J. BARNES, KNIGHT, & HARLEY,
Singing Witches, by the Vocal Strength of the Company.

After which, (5th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*
The Pantomime produced under the direction of *Mr. W. Barrymore*
The following is the New Scenery,—with the principal Characters.
Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE,
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, Simpson & Co. with the Spoil'd Child, & the Golden Axe

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 360. *Saturday, Jan.* 11, 1823. *Price* 1*d.*

COVENT GARDEN.

THE second performance of the Opera of *Artaxerxes*, last night, went off very well. Miss PATON'S *Mandane* was the chief attraction, and she did not fail to support her high musical reputation, and gratify every lover of harmony. Her melody and taste, are of the purest order, and her execution brilliant. She sings, as the bird does, with the sweet cadences of nature's imparting, flowing almost spontaneously, and revelling in every variety of note. Who could hear her sing "*Fly, soft ideas, fly,*" without being delighted? She gave to this air, ornament and simple beauty combined, and the effect was to occasion an unanimous *encore*. Her next song of "*If o'er the cruel tyrant, love,*" was equally beautiful, but the audience were merciful in not demanding its repetition. She sang "*Monster away,*" with most spirited effect, which drew great applause: and "*Let not rage, thy bosom fire,*" was heard with similar marks of pleasure. But "*The Soldier tir'd of wars alarms,*" was the *chef d'œuvre* of the evening, and into this air Miss PATON threw her whole powers with admirable skill, and obtained an enthusiastic encore. This amiable young lady has by her performance of *Mandane*, considerably added to that high distinction which she had before acquired by her *Polly*, &c. and we cannot but congratulate her, and the Managers, on her merited success.

Mr. PEARMAN gave the songs of *Arbaces* in a very tasteful style. We think he last night shone most in "*O too lovely, too unkind,*" which merited an *encore*, if *encores* were not too often irksome restraints on the progress of the piece; and, also, frequently liable to diminish the original pleasure felt, like the twice-telling of a good story. Mr. DURUSET as *Artaxerxes* was favorably received; and he was encored, under a little opposition, in the song of "*In Infancy our hopes and fears.*"

Mr. J. ISAACS as *Artabanes*, and Miss LOVE as *Semira*, gave adequate effect to their parts; and, in short, the Opera, though indifferently suited as a Drama to the taste of an English audience, altogether gave satisfaction.

In the piece called *London Stars*, Mr. YATES gave some admirable imitations of distinguished performers. The best were those of Mr. YOUNG, Mr. MATHEWS, Mr. BLANCHARD, and Mr. MUNDEN.

New Theatre Royal, Drury Lane.

This Evening [4th time] a new Comedy, in 2 acts, called,

Simpson & Co.

Principal Characters by

Mr. Terry, *Mr. Cooper*, *Mr. Willmott*, *Mr. Honner*, *Mrs. Davison*, *Mrs. West*, *Mrs. Glover*, *Mrs. Orger*,

After which, the Farce of

The Spoil'd Child.

Old Pickle, Mr. BARNES, Tag, Mr. HARLEY,
Little Pickle, Miss CLARA FISHER,
Miss Pickle, *Mrs*, *Harlowe*, Maria, *Miss Smithson*.

After which, (6th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*

The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*

The Pantomime produced under the direction of *Mr. W. Barrymore*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE,
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Furies---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

On Monday, Richard the Third, and Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 361. *Monday, Jan.* 13, 1823. *Price* 1*d.*

DRURY-LANE.

Continual mirth was elicited on Saturday evening by the very entaining *embarrassments* of Simpson & Co. The *Partners*—male and female—exerted themselves most successfully for the welfare of the Establishment, which, we are happy to say, is likely not to be disturbed by any failure on their part.

In *The Spoil'd Child*, Miss Clara Fisher sustained the humor and various attractions of *Little Pickle*, with all her wonted talent, which produced from every side, exclamations of astonishment at its maturity in a child not yet twelve years of age. We have witnessed many of Miss Fisher's performances for the last twelve months, and are happy to perceive even an increase of effect in her acting from the first time we saw her in this character.

Mr. Harley makes an admirable *Tag*. He kept the audience in a roar at the interview with *Miss Pickle*, who was very humorously personated by Mrs. Harlowe.

The *Pantomime* closed the entertainments with much merriment to the babies of all sizes.

COVENT GARDEN.

Maid Marian, and the Pantomime, attracted a genteel, and pretty numerous audience, on Saturday night.

West London.—This Evening, Mr. Brunton, the Manager of this Theatre, takes his Benefit. His endeavours to render this establishment a place of elegant and rational, as well as humourous entertainment, deserves the most decided marks of approbation.

To the Editor of The Theatrical Observer.

Sir,

I have to apologise for a second time trespassing on your leisure, but the Letter of "Philalethes" in your paper of this day has confirmed (*if any thing were wanting to confirm*) my opinion, that the suppression of Mr. Macready's talent at Covent Garden Theatre, is attributable to the very source which, in my former Letter, I hinted at. Philalethes (*whoever he may be*) has unwarrantably insinuated

a suspicion of Mr. Macready being himself the author of my address to you, which 'tis but justice to reply to: I, therefore, solemnly assert his entire innocence of it. I am, certainly, his admirer, his warm admirer; but (although a member of the theatrical profession) am wholly unknown to him, save from the circumstance of my being introduced about seven or eight years since in Dublin, an event which has probably escaped his recollection. PHILALETHES says *"that orders may purchase applause,"* such an assertion directed at the result of Mr. Macready's inimitable acting, is petty and malignant. It would be, indeed, disgraceful to the audience of this metropolis, if *such* an actor were obliged to resort to *such* a measure—that *many do so* I firmly believe, but *not Mr, Macready.*

I have the honor to be, Sir,

Your obedient Servant,

Jan. 10, 1823. DRAMATICUS.

We cannot, on an attentive re-perusal of the Letter of PHILALETHES perceive any thing indicative of that writer's belief in Mr. MACREADY being the author of the letter signed DRAMATICUS, in our Paper of last Thursday; nor how the contents of the first mentioned epistle can possibly "confirm" the opinion of DRAMATICUS, "that the suppression of Mr. Macready's talent at Covent Garden" has been contemplated by any person of that Establishment. In addition to what PHILALETHES has stated, of the past performances of Mr. Macready and Mr. C. Kemble, we have only to point out that the latter (who is evidently charged as the *aggressor* by Dramaticus) is announced to play *Cromwell* to Mr. MACREADY'S *Wolsey* in the Play of *Henry the Eighth,* on Wednesday next. This is, we think, a sufficient answer to DRAMATICUS on the second point. In regard to the assumption, that PHILALETHES' observation about *"orders purchasing applause"* was directed at Mr. Macready, we can only express our *hope* that PHILALETHES did not level the remark at that distinguished performer, who reaps as much genuine, unbought, applause, as any actor on the Stage.

We shall now say a word about the *origin* of the *report,* which has produced us a host of enquiring Correspondents. It is too often impossible to say from what malignant breast a circulating aspersion first proceeds; but we can trace the present report back as part of a systematic attack on Covent Garden Theatre, which shewed itself in various ways at the commencement of the season; at which time we received many letters for publication, which were intended to injure that establishment with the public. We have no wish to proceed further in the enquiry about who the *Propagators* are; but leave them to their own agreeable reflections at the complete failure of their object. Covent Garden now flourishes—and Mr. Macready and Mr. C. Kemble, are not cutting each other throats about *precedency*.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

King Richard III.

Duke of York, Master R. CARR, Prince of Wales, Miss G. CARR,
King Henry, Mr. POPE, Duke of Buckingham, Mr. PENLEY,
Duke of Glo'ster, Mr. KEAN, Earl of Richmond, Mr. COOPER,
Tressell, Mr. YOUNGE, Sir W. Catesby, Mr. MERCER,
Duke of Norfolk, Mr. THOMPSON, Lord Mayor, Mr MEREDITH,
Elizabeth, Queen of Edward the Fourth, Mrs. GLOVER,
Lady Anne, Miss SMITHSON, Duchess of York, Mrs KNIGHT.

After which, (7th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*
The Pantomime produced under the direction of *Mr. W. Barrymore*
The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, (first time) Augusta; or, the Blind Girl, with Simpson & Co. And the Golden Axe.

Theatre Royal, Covent Garden,

This Evening the Tragedy of

Romeo and Juliet.

Capulet, Mr. EGERTON, Mercutio, Mr. JONES,
Romeo, Mr. C. KEMBLE,
Apothecary, Mr. MEADOWS, Peter, Mr. KEELEY,
Benvolio, Mr. Baker, Tybalt, Mr. Connor, Paris, Mr. Horrebow,
Friar Lawrence, Mr. Chapman, Prince Escalus, Mr. Hunt,
Lady Capulet, Mrs. FAUCIT,
Juliet, Miss F. H. KELLY, 13*th Appearance.*
Nurse, Mrs. DAVENPORT.

After which, (16th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs POUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Maid Marian, with the Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 362. *Tuesday, Jan.* 14, 1823. *Price* 1*d.*

COVENT GARDEN.

The Tragedy of *Romeo and Juliet* was acted last night, when Mr. C. Kemble, and Miss F. H. Kelly, again personated the fond but unfortunate lovers. There is no emotion of the human breast that is more universally felt, than that which influences this hapless pair: and, therefore, as the Play is occupied with little else but their fondness and their woes, the subject matter is thoroughly comprehended and deeply sympathized in, by all of every station. But young persons, whose feelings are naturally most awake to the impulses which are there displayed, are always to be found most powerfully rivetted to the scene, and most affected by its blissful representations, or its untoward events. Many a gentle bosom, possibly, heaves its secret sigh, when the lovers in unaffected and virtuous warmth unfold their sensations; or many a tear glistens on the eye, or rises to the verge of discovery, when their unhappy fate is disclosed. Mr. C. Kemble, and Miss Kelly, most interestingly exhibited the blossoms of love, and the untimely withering of its bloom and sweetness. What a moral is contained in this Play! No sermon on the uncertainty of human happiness, couched in the most eloquent language, and delivered in the most pathetic tone and manner, could approach the effect produced by the exhibition of the fair opening of youthful hope thus cut short by the adverse chances of a little season. The impression which this Play leaves on the mind of the beholder, is calculated to unlock the tenderness of our nature, and subdue its ardency; to make us remember how near the uttermost of happiness is to the extremity of woe. Although the result is melancholy, it is of a pleasing kind, for their are no bad passions roused—no terrors but of a nature that are softened down by the objects through which they flow. Death is terrible; but when youth and beauty fall under his arm, we weep, but do not shrink.

The Performance of this interesting Play was received by a numerous and elegant audience with frequent marks of approbation; and the Evening's entertainments concluded mirthfully under the auspices of the Grimaldis, &c. &c. in the Pantomime.

To-morrow, will be revived Shakspeare's Play of *King Henry the Eighth*—King Henry, Mr. Egerton, Wolsey, Mr. Macready, (his first appearance in that character) Cromwell, Mr. C. Kemble, Queen Katherine, by A Lady, (her first appearance on this Stage.)

DRURY-LANE.

Mr. KEAN resumed his duties here last night, after his provincial trip. He played *Glo'ster*, his most remarkable effort, with all his wonted success, and was cordially received by a very numerous and genteel audience.

The Pantomime is now very effective in its tricks ; and is full of life and activity—thanks to the legs of Miss TREE and Mr. RIDGWAY, and every bone and muscle in the bodies of Messrs. BLANCHARD and SOUTHBY.

Mr. KEAN and Mr. YOUNG act together to-morrow night in *Othello*, and also on Friday in a Tragedy.—*Love in a Village* is to be repeated on Saturday—*Young Meadows* by the "Gentleman" who last time appeared in the character.

Songs in the New Opera of "MAID MARIAN."

Quartetto—Miss Tree, Mr. Pyne, Mr. Ley, and Master Longhurst—*Listen, listen; he must be near.*

Ballad—Miss Tree—*A damsel stood to watch the fight.*

Quintette—Miss Tree, Mr. Farren, Master Longhurst, Mr. Tinney, and Mr. Ley—*Though he be now a grey, grey, friar.*

Song—Mr. Pearman—*The slender beech and the sapling oak.*

Glee and Chorus—Messrs. Pearman, Pyne, and Isaacs—*Hart and Hind are in their lair.*

Duet and Chorus—Miss Henry, Miss Dunn, &c.—*Gather each flower.*

Glee—Messrs Pearman, Pyne, Isaacs, &c.—*With hawk and hound we merrily sweep.*

Song—Miss Tree—*Let us seek the yellow shore.*

Chorus—*Revenge ! revenge ! yon flames that shake.*

Glee and Chorus—Mrs. Bishop, Mrs. Sterling, Miss Love, &c.—*The red, red, wine, in the beaker dances.*

Sestette—Messrs. Pearman, Hunt, Taylor, Isaacs, Tinney, and Goulden—*O, bold Robin Hood, is a forrster good.*

Bravura—Miss Tree—*To arms ! 'tis Freedom calls upon the brave.*

Ballad—Mr. Pearman—*O well do I remember that lone but lovely hour*

Chorus—*Shout for the Monarch ! whose glorious name.*

Introduced Duet by Miss Tree and Master Longhurst.

DUBLIN THEATRE. Jan. 10.—Miss STEPHENS repeated the character of Polly last evening to a crowded and fashionable audience. She performed the character with all that playful earnestness of manner which is so peculiarly her own : "*Can love be controuled,*" and "*Cease your funning,*" drew forth a loud and general encore ; as did the three duets in which she took part. Mr. HORN's *Macheath* was but tolerable—his voice does not improve. Miss STEPHENS is announced for the character of *Susanna,* in the Opera of *The Marriage of Figaro,* for to-morrow evening."

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening the new Opera of

Maid Marian.

Richard the 1st, King of England, Mr. T. P. COOKE,
Baron Fitzwater, Mr. W. FARREN,
Robert Fitzooth, Earl of Locksley, Mr. ABBOTT,
William Gamwell, Mr PEARMAN,
Friar Peter, *Mr. Keeley*, Sir William of the Lee, *Mr. Chapman*,
Friar Michael, Mr. C. KEMBLE,
Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT,

After which,(17th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.

3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.

Scene 2—THE ENCHANTED CEDAR GROVE.

Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst

Scene 3—The OUTSIDE OF THE CASTLE.

Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.

Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.

Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.

Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.

Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, King Henry the Eighth, and the Pantomine.

New Theatre Royal, Drury Lane.

This Evening, (1st time) A New Drama, in 3 Acts, under the title of

AUGUSTA;

Or, The Blind Girl.

The Principal Characters by
Mr. COOPER, Mr. PENLEY, Mr. KNIGHT,
Mrs. DAVISON, Mrs. W. WEST.

After which, [5th time] a new Comedy, in 2 acts, called,

Simpson & Co.

Principal Characters by
Mr. Terry, Mr. Cooper, Mr. Willmott, Mr. Honner, Mrs. Davison, Mrs. West, Mrs. Glover, Mrs. Orger.

After which, (8th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*

The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*

The Pantomime produced under the direction of *Mr. W. Barrymore*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, Othello, with the Golden Axe.

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No. 363. Wednesday, Jan. 15, 1823. Price 1d.

DRURY-LANE.

A NEW Drama, in three acts, was produced last night, under the title of "AUGUSTA; or, THE BLIND GIRL," and met with a very *dubious* reception at the close, although heard throughout with great calmness. It was intended to be a rather touching affair, but the author was grievously mistaken, for smiles and laughter were produced at the very parts he had intended we should have been *seriously* interested. Let the reader only imagine Mr. WILLIAMS the advertising *Oculist*, or any other industrious practioner in that branch of surgery, suddenly impelled to write a drama that might puff himself off as the Prince of Oculists. Well—he sets about it by combining—as in dramatic duty bound to do—a *love story* with the main design in view. He then casts his *Dramatis Personæ* thus—

Ernest, (a Count in disguise).....Mr. COOPER,
Herman.....Mr. PENLEY,
Ambrose.....Mr. KNIGHT,
Caroline.....Mrs. DAVISON,
Augusta, (a Blind Girl).....Mrs. W. WEST.

Herman has an affection for *Caroline*, and she, in reality, feels towards him equally favorable. *Augusta* who has been blind from a very early age, had fallen in love with *Ernest* then only known in the family with which she resided, as a simple tutor, & Ernest had returned her love for love, because she once saved his life. The youth, however, had disappeared, and *Augusta* had gone to reside with her cousin *Caroline*. The latter, in the course of time, was about to receive an offer of marriage, from a *Count Hartsburg*, under compulsion of some old uncle's will—and is half inclined to forget *Herman* for the splendour of a title, &c. But the *Count* arrives, and *Augusta* finds he is no other than her *Ernest*. He asserts that it is her, not Caroline, he would unite himself to and sacrifice every thing for, and that, although arrived at rank and fortune, he had some time past bound himself apprentice to a celebrated Oculist, for the express purpose of learning how to restore his lovely Augusta to the blessings of sight. Caroline and Herman are not displeased at this announcement, and

the fair Augusta and her lover retire for the purpose of effecting the dreadful operation. Augusta at length appears with her eyes open; and is delighted with day-light, and with beholding the objects of her affection, who all smile upon her, bless the Oculist, and so the Curtain drops!!!

Only conceive, gentle reader, three acts without a *single incident*—filled with common-place sentiment, dull dialogue, and no variation of scene, all introductory to the grand and striking event of the unwitnessed operation of couching the eyes of Miss Augusta! Good heavens! what eyes read this piece? Whose judgment gave it a passport to the stage? Surely, neither Mr. Elliston, nor Mr. T. Dibden, could have soberly perused and approved of it. We have heard it is a translation of a French piece, that has recently met with some success in Paris; and *French* taste is so very different from *English*, that we are not surprised at the piece being favored by our neighbours.—but it is certain it will not do for *us*.

Mrs. W. West, as poor *Augusta*, excited much regret amongst the audience, that her eyes should be so long closed upon them. It was a painful sight—and a very unbecoming representation, for her features were often unpleasantly twisted in keeping her eyes-lids in their proper place. She acted the part very sweetly; but we never wish to behold her in it again.

As to Mrs. Davison, astonishing to say, she was, for the first time, *stupid*—she had nothing to say or do, but what might have been equally well said or done by any humble body of the establishment. Mr. Cooper, and Mr. Penley, were pretty well neutralized; but Mr. Knight, had a little toddling and talking old-man's part, which he did exceedingly well.

We should not be surprised to find some *Quack Doctor* assert the authorship of this piece, and announce that the *Infallible Grand Cure* as effected on *Augusta*, is performed by him at his residence at Number so-and-so. None but the *Blind* can, possibly, feel any interest in this Melo-drame.

Messrs. Simpson & Co. and the Pantomime, made ample amends for the dullness of the first Piece.—The House was well attended.

We are happy to hear that Mr. Elliston is quite restored to health.

COVENT GARDEN.

The Opera of *Maid Marian*, and the Pantomime of *Harlequin and the Ogress*, drew hither, last night, a very numerous audience.

There will be, of course, a crowded house to-night, (weather permitting) to see Mr. Macready for the first time in the character of *Wolsey*—and the "Lady" who appears as *Queen Katherine*.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

OTHELLO.

Othello, Mr. KEAN, Iago, Mr. YOUNG,
Cassio, Mr. COOPER, Roderigo. Mr. PENLEY,
Duke of Venice, Mr. King, Brabantio. Mr. Powell, Paulo, Mr Read,
Montano, Mr. Barnard, Marco, Mr. Douglas, Julio, Mr. Crooke,
Gratiano, Mr. Meredith, Leonardi, Mr. Yardley, Luca, Mr. Turnour,
Lodovico, Mr. Thompson, Messenger, Mr. Willmott
Desdemona, Mrs. W. WEST, Emilia, Mrs. GLOVER.

After which, (9th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*
The Pantomime produced under the direction of *Mr. W. Barrymore*

The following is the New Scenery,—with the principal Characters.
Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Covency, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, Simpson & Co. &c. with the Pantomime.

Theatre Royal, Covent Garden,

This Evening the Tragedy of

King Henry VIII.

King Henry, Mr. Egerton, Cardinal Campeius, Mr. Chapman,
Cardinal Wolsey, (first time) Mr. MACREADY,
Capucius, Mr. King, Cranmer, Mr. Bartley, Brandon, Mr. Comer,
Duke of Buckingham, Mr. Abbott, Duke of Norfolk, Mr. Connor,
Duke of Suffolk, Mr. Claremont, Lord Chamberlain, Mr. Jefferies,
Earl of Surrey, Mr. Baker, Lord Sands, Mr. Barnes,
Bishop of Winchester, Mr. Blanchard, Sir Thomas Lovel, Mr. Mason,
Cromwell, Mr. C. KEMBLE,
Sir Henry Guilford, Mr. Parsloe, Surveyor, Mr. Mears,
Queen Katherine, by A LADY, (her first appearance on this Stage)
Lady Denny, Mrs. Davenport, Anne Bullen, Miss Foote,
Patience, Miss Love.

After which, (18th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, The School for Scandal, with the Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 364. *Thursday, Jan.* 16, 1823. *Price* 1*d.*

COVENT GARDEN.

Last night was rendered a very distinguished one here, by an excellent performance of the Tragedy of *King Henry the Eighth*; with the characters of *Wolsey*, and *Queen Katherine*, represented by two eminent Performers, the one new to the town in his part, and the other never previously before a Metropolitan audience.

Mr. Macready's *Wolsey* is distinguished for a close attention to the age and qualities of the ambitious churchman. He presented him bending under his years—haughty, and meditative, until the period of his downfall, for which portion of the part he seemed to have reserved his best efforts. After the King has left him to contemplate the Papers that have caused his ruin, he delivered the following closing sentence of his soliloquy in a tone and manner that powerfully marked the reverse of fortune he foresaw.—

" ——————————Nay, then, farewell!
I've touched the highest point of all my greatness;
And, from that full meridian of my glory,
I haste now to my setting: I shall fall
Like a bright exhalation in the evening,
And no man see me more "

His bursts of pride struggling with his degraded state, were ably executed in the scene where he is taunted by the Courtiers; and after *Surrey's* rebuke, his look, and manner of saying—

" How much, methinks, I could despise this man
But that I'm bound in charity against it."

produced loud applause. The soliloquy beginning—

" Farewell, a long farewell to all my greatness."

was finely given; it was marked with deep dejection, mingled with a philosophic bearing. But the delivery of his closing remark to his friend was the *chef d'œuvre*—

" O Cromwell, Cromwell,
Had I but serv'd my God with half the zeal
I serv'd my King, he would not in mine age
Have left me naked to mine enemies."

Mr. Macready repeated this in a fervant tone and manner, which betokened the most intense regret at the path of ambition he had pur-

sued, it was followed by the applauses and cheers of the whole audience. Mr. MACREADY has by this performance, further established himself in the very first rank of his profession.

It now is our happiness to refer to the "LADY" who made her *debut* as *Queen Katherine*. On her entrance every one was struck with her fine countenance and figure, and noble deportment. There was the commanding air of a SIDDONS about her, and all were eager to ascertain how far her voice and understanding corresponded with her admirable external qualifications. The wish was soon gratified—and this *Lady* stood before the audience, (as far, at least, as respects the character she filled,) possessed of the highest requisites of any actress that has appeared since the brightest ornament of the stage retired. The grace, dignity, and impressiveness of her manner, in the Council Scene, and in the Trial Scene, were universally admired. She here shewed, also, the most perfect conception of the character; and marked in the most able and striking way, the various feelings that have to be expressed. In the trial-scene, when she calls the Cardinal to her, and *Campeius* comes forward instead of *Wolsey*, thinking it is he that she would speak with—the explanatory wave to the former, and then her turn full of dignified anger to the latter, when she cries—"To *you* I speak."—was cheered on all sides. In her last scene, where the divorced royal lady is sinking under her injuries, but still conscious of her regal rights, she acted with admirable effect. In the delineation of languor, however, she let her voice drop rather too low to be perfectly heard throughout the house. She closed this scene in a most impressive style; and on her exit was followed by the loudest applauses, and frequent cries of "bravo" from all parts of the house. This Lady, who is a Mrs. OGILVIE, cannot fail, we think, to prove a most valuable member of the company. Mr. EGERTON represented *Henry* with very superior effect.

Mr. C. KEMBLE represented *Cromwell* with great fidelity. All the other characters were well supported; and the embellishments of the Piece are splendid. It was announced by Mr. Kemble for Wednesday next, amidst great applause.—The House was extremely well attended.

DRURY-LANE.

Mr. KEAN and Mr. YOUNG represented *Othello* and *Iago* last night, to a very numerous audience with their former talent, and received frequent marks of approbation. Mr. COOPER also shared in the favor of the house, for his performance of *Cassio*.

Printed by E. THOMAS. Denmark Court, Exeter 'Change, Strand.

Published by C. HARRIS, at his Theatrical Library, No. 25, Bow Street, and Sold by CHAPPELL and Son, Royal-Exchange.

New Theatre Royal, Drury Lane.

This Evening, (2nd time) A New Drama, in 3 Acts, under the title of

AUGUSTA;

Or, The Blind Girl.

The Principal Characters by
Mr. COOPER, Mr. PENLEY, Mr. KNIGHT,
Mrs. DAVISON, Mrs. W. WEST.

After which, [6th time] a new Comedy, in 2 acts, called,

Simpson & Co.

Principal Characters by
Mr. Terry, Mr. Cooper, Mr. Willmott, Mr. Honner, Mrs. Davison, Mrs. West, Mrs. Glover, Mrs. Orger.

After which, (10th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*
The Pantomime produced under the direction of *Mr. W. Barrymore*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterio of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, Othello, with the Pantomime.

Theatre Royal, Covent Garden,

This Evening the Comedy of

School for Scandal.

Sir Peter Teazle, *Mr. W. Farren*, Careless, *Mr. Baker*,
Sir Oliver Surface, *Mr. Fawcett*, Sir B. Backbite, *Mr. Jones*,
Joseph Surface, *Mr. Macready*, Charles Surface, *Mr C. Kemble*,
Crabtree, *Mr. Blanchard*, Moses, *Mr. Yates*, Rowley, *Mr. Chapman*,
Lady Teazle, *Miss Chester*. Mrs. Candour, *Mrs. Gibbs*.
Maria, *Miss Foote*.
In Act III. a Song by Mr. TAYLOR.

After which,(19th time) a New Grand and Comic Pantomime, called,

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants,—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
The Trieks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, the Marriage of Figaro, and the Irish Tutor.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 365. *Friday, Jan.* 17, 1823. *Price* 1*d.*

COVENT GARDEN.

The School for Scandal was repeated last night, with the same performers in the several parts as before, except that Miss CHESTER took that of *Lady Teazle*; Mrs. CHATTERLEY having only on the last occasion filled the character in consequence of Miss CHESTER'S disposition. This lady acted the part with considerable distinction. She obtained great applause both in the wheedling and quarrelling with *Sir Peter*, and in the dilemma of the screen-scene, which was admirably acted by her, Messrs. W. FARREN, C. KEMBLE, and MACREADY. The whole Comedy gave such delight, that, to meet the evident wish, it was announced for Thursday next.—The House was excellently attended.

DRURY-LANE.

THE new Piece called *Augusta, the Blind Girl*, was performed for the second time, and we should not be sorry if it were for the last time, It is exceedingly insipid and prosing; and although it may obtain a patient hearing from the manner in which it is performed, yet it terminates in way to produce a smile of ridicule, instead of the deep interest evidently aimed at. If such sort of success can benefit the Theatre, we should be more reluctant in offering objections: but as last night afforded a proof of its non-attraction, from the thin state of the boxes compared to their recent condition, we must, as friends to the Establishment, advise its withdrawal. It reflects neither credit on the judgment of the management, nor admits of any advantageous display of the talents of the performers engaged in it, who, we conceive, have conferred on this drama the little existence it is

unworthy of. If we are to have dramas or melo-dramas constructed on French, or German taste, let us manufacture them at *home* in imitation, as we do our laces, silks, and sausages. A patriotic spirit will induce Mr. Bull and his family to look with more complacency at these English-wrought foreign fancies, than the imported ready-made articles, however much they may have been prized on the continent. As we are treating of the drama in a mercantile way, we may just mention a word of the affairs of Messrs. Simpson & Co. The firm, we are happy to say, is in high credit, from the exertions of the partners, and particularly the *head* of the concern, *Mr. Simpson*; who shews as much discretion, ability, and command of temper in the affairs of his house, as could possibly be desired in the involved condition he passes through. But he is ably supported, and so fare all the members of Simpson & Co. for every one is eager to offer them their note of *hand*.

Mr. Ridgway and Miss Tree, Messrs. Southby, Blanchard, &c. skip and gambol through the much improved Pantomime with very remarkable effect.

Mr. Elliston's late indisposition, we hear, was greatly owing to his arduous attention to the various concerns of his Theatre. It will give us pleasure to see him again on the boards in that particular line of acting, in which he always eminently pleases.

Mrs. Ogilvie.—This lady who made such a distinguished first appearance as *Queen Katherine*, is, we hear, the wife of a merchant of Liverpool, and was once in affluent circumstances. She commenced the difficult duties of the stage about two years ago at one of the Provincial Theatres. Mrs. Ogilvie afterwards became a member of Mr. Dowton's company at Margate, and from the success she met with there, was induced to prepare herself for the London boards. About twelve months ago she began the very laborious discipline necessary to obtain any distinction before a metropolitan audience. We understand she at first received instructions from Mr. Young, but that latterly, she has been wholly indebted to Mr. C. Kemble, for professional advice, and he, certainly, has reason to be proud of his pupil.

Mr. Charles Kemble, in consenting to perform the comparatively humble part of *Cromwell* in *Henry the Eighth*, proved his excellent feeling towards his brother performers, and his devotion to the public gratification.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

OTHELLO.

Othello, Mr. KEAN, Iago. Mr. YOUNG,
Cassio, Mr. COOPER, Roderigo. Mr. PENLEY,
Duke of Venice, Mr. King, Brabantio. Mr. Powell, Paulo, Mr Read,
Montano, Mr. Barnard, Marco, Mr. Douglas, Julio, Mr. Crooke,
Gratiano, Mr. Meredith, Leonardi, Mr. Yardley, Luca, Mr. Turnour,
Lodovico, Mr. Thompson, Messenger, Mr. Willmott
Desdemona, Mrs. W. WEST, Emilia, Mrs. GLOVER.

After which, (11th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*
The Pantomime produced under the direction of *Mr. W. Barrymore*

The following is the New Scenery,—with the principal Characters.
Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, Love in a Village, and the Pantomime.

Theatre Royal, Covent Garden,

This Evening will be performed

The Beggar's Opera.

Capt. Macheath, Mr. Pearman, Mat O'the Mint, Mr. Taylor.
Lockit, Mr. Bartley. Peachum, Mr. Blanchard, Filch, Mr. Meadows,
Polly, Miss PATON.
Mrs. Peachum, Mrs. Davenport, Lucy, Miss Hallande.

After which 23rd. time, a New Piece, in one act, called

The Irish Tutor

The Characters by, *Mess. Connor, Blanchard, Chapman, Hunt, Miss Love,* and *Miss J. Scott.*

After which,(20th time) a New Grand and Comic Pantomime, called,

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs POGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE-
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst,
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Maid Marian, with the Pantomime.

THE

Theatrical Observer:

AND

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No. 366. *Saturday, Jan.* 18, 1823. *Price* 1*d.*

DRURY-LANE.

The Tragedy of *Othello*, with Mr. Kean and Young to support the characters of *The Moor*, and *Iago*, did not fail again to draw a good house. Mr. Cooper's *Cassio* is highly effective; Mrs. W. West's *Desdemona*, very charming. The pleasure derived from the whole performances was frequently marked by loud applause.

COVENT GARDEN.

The Beggars' Opera, with Miss Paton, as *Polly*, was performed last night, to a numerous audience. We have before had occasion to speak of this young lady's admirable powers; and, on the present occasion she fully equalled her past efforts to please.

The Marriage of Figaro, was to have been the piece of last night, as announced some days ago.—The public have felt considerable disappointment at not seeing Miss M. Tree, and Miss Paton, *uniting their talents*, as was proposed in that Opera.

Mr. Pearman, as *Macheath*, sang very successfully, and was loudly encored in "*How happy could I be with either;*" and Miss Paton in "*But he so teaz'd me,*" and "*Cease your funning,*" which were brilliantly executed. Of Miss Paton's singing much that has been said in praise of Miss Stephens might be quoted—although the former displays a more varied and elaborate style.

A Critic in a Scotch Paper, makes the following remarks on the singing of Miss Stephens, during her recent visit to the North.—"As a singer, perhaps the highest praise than can be bestowed is that her songs give almost equal pleasure to the most refined and to the most uncultivated taste—they are Nature itself, and therefore find their way to every breast where nature has implanted the least spark of melody or harmony. But there are excellencies in her execution which may not strike every superficial observer. The distinctness of her articulation—the force and exquisite pathos of her enunciation—are remarkably illustrative of the real use and original purpose of uniting sentiment with melody—that the latter may impress the former with greater effect on our minds, and not that the former

should be merely a vehicle for conveying the latter to our ears, as is but too frequently evinced in vocal execution. There is besides, and perhaps above all, the uncommon equality and soundness of TONE displayed throughout the extensive compass of her voice. This appears so peculiarly natural, that it may be considered by many as altogether so. In it, however, there is a stretch of art very difficult of acquisition, and more difficult of retention than less substantial, though more brilliant ornament. High or low, soft or loud, the texture of her voice is the same. It swells without asperity—it softens without feebleness. There is an exquisite finish throughout. The intonation is all along mathematically just. What she attempts she fully completes, and leave nothing for the most fastidious taste to desire, from the rapidity of the elaborate bravura, to the bewitching simplicity of the Scottish or Irish melody."

Songs in the New Opera of "MAID MARIAN."

Quartetto—Miss Tree, Mr. Pyne, Mr. Ley, and Master Longhurst—*Listen, listen, he must be near.*

Ballad—Miss Tree—*A damsel stood to watch the fight.*

Quintette—Miss Tree, Mr. Farren, Master Longhurst, Mr. Tinney, and Mr. Ley—*Though he be now a grey, grey, friar.*

Song—Mr. Pearman—*The slender beech and the sapling oak.*

Glee and Chorus—Messrs. Pearman, Pyne, and Isaacs—*Hart and Hind are in their lair.*

Duet and Chorus—Miss Henry, Miss Dunn, &c.—*Gather each flower.*

Glee—Messrs Pearman, Pyne, Isaacs, &c.—*With hawk and hound we merrily sweep.*

Song—Miss Tree—*Let us seek the yellow shore.*

Chorus—*Revenge! revenge! yon flames that shake.*

Glee and Chorus—Mrs. Bishop, Mrs. Sterling, Miss Love, &c.—*The red, red, wine, in the beaker dances.*

Sestette—Messrs. Pearman, Hunt, Taylor, Isaacs, Tinney, and Goulden—*O, bold Robin Hood, is a forrster good.*

Bravura—Miss Tree—*To arms! 'tis Freedom calls upon the brave.*

Ballad—Mr. Pearman—*O well do I remember that lone but lovely hour*

Chorus—*Shout for the Monarch! whose glorious name.*

Introduced Duet by Miss Tree and Master Longhurst.

DUBLIN THEATRE. Jan, 14.—The following announcement by the Manager has been published—"A report having been in circulation that Mr. HORN and Miss STEPHENS will renew their engagement, the Public is most respectfully informed that their performances in Dublin will terminate for this season on Tuesday, the 28th inst."

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening will be performed the Opera of

Maid Marian.

Richard the 1st, King of England, Mr. T. P. COOKE,
Baron Fitzwater, Mr. W. FARREN,
Robert Fitzooth, Earl of Locksley, Mr. ABBOTT,
William Gamwell, Mr PEARMAN,
Friar Peter, *Mr. Keeley,* Sir William of the Lee, *Mr. Chapman,*
Friar Michael, Mr. C. KEMBLE,
Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT,

After which, (21th time) a New Grand and Comic Pantomime, called,

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

On Monday, Romeo and Juliet, with the Pantomime.

New Theatre Royal, Drury Lane.

This Evening the Opera of

Love in a Villiage.

Young Meadows, by a GENTLEMAN,
(His 2nd appearance on any stage.)
Justice Woodcock, Mr. MUNDEN, Hodge, Mr. KNIGHT,
Hawthorn Mr. BRAHAM,
He will introduce, "*Friend of my soul, this Goblet sip,*"
and a favorite DUET with Mrs. AUSTIN.
Lucinda, ("with *Sir Oliver locked the Castle Gate*") Miss POVEY,
Madge, Mrs. FITZWILLIAM, Rosetta, Mrs. AUSTIN,
Who will introduce an AIR, (with variations) and "*Shun ye Fair.*"
composed by Giordani.

After which, (12th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*
The Pantomime produced under the direction of *Mr. W. Barrymore*
The following is the New Scenery,—with the principal Characters.
Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

On Monday, Brutus, with the Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 367. Monday, Jan. 20, 1823. Price 1d.

DRURY-LANE.

The performance of *Love in a Village*, on Saturday evening, afforded another opportunity of judging of the Gentleman who made his appearance as *Young Meadows*. We can only say that our previous opinion of his merits as a vocalist is rather improved, and that he very frequently received well deserved applause. Mr. Braham, Mrs. Austin, Miss Povey, &c. obtained their usual share of distinction.—There was a very good House.

COVENT GARDEN.

There was a genteel and pretty numerous attendance here on Saturday night, to witness the Opera of *Maid Marian*, and the *Pantomime*, which went off with all their former good effect.

THE MARRIAGE OF FIGARO.

We insert the following Letter without pledging ourselves to the accuracy of its contents. We, however, were aware that circumstances have arisen to impede the promised production of the Opera of *The Marriage of Figaro*; but we trust that no *petty rivalship* will prevent the high enjoyment the public would receive from the *united exertions* of Miss Paton and Miss M. Tree.

To the Editor of The Theatrical Observer.

Mr. Editor,

I know not whether you are aware that *The Beggars' Opera* is this Evening substituted for *The Marriage of Figaro*, in consequence of Miss M. Tree's refusing the character of the *Countess*, in that Opera. This young lady, it seems, claims the part of *Susanna*, though she never filled it, but as a substitute for Miss Stephens, in whose situation Miss Paton now stands, who it may be recollected, first established her claim to public approbation by the very sweet and superior manner in which she executed the songs of that character. The *Countess* which Miss Tree so indignantly refuses, was originally performed (both at the Opera and at Covent Garden) by two of the

most scientific singers of the day; namely, Madame Fodor at the former, and Mrs. Dickons at the latter Theatre—and what grounds Miss Tree, who *did* perform it last season, can have for rejecting it now, is best known to herself. It is notorious, that her ready usefulness during the late management, induced the present Proprietors liberally to *double* her salary, a circumstance in itself sufficient to have prompted her to a cheerful acquiescence in her duty: but not only unmindful of what is due to her employers, she is wanting in respect to the public, (in rejecting a character in which she had been approved of) by compelling the management to violate their pledge, which had given promise of a *combination of talent*, that would have proved a high treat to all the lovers of harmony. 'Tis in vain that the Proprietors engage all the talent which they can get together, if the parties refuse to act in conjunction. Such conduct would reduce an Establishment-Royal to the level of any of the petty Theatres in the provinces, which maintains a permanent company at little expense, that it may *occasionally* indulge the audience with some *one* actor of celebrity.—What gave *Julius Cæsar* its value when it was revived, but its felicitous union of talent? and what at this moment renders that old and worn-out Play, (though ever excellent) *The School for Scandal*, so eminently attractive at Covent Garden, but the very powerful manner in which it is supported?—'Tis time these petty jealousies should be looked into and exposed; and through your Paper, which is characterised by moderation and fairness to all parties, this growing evil should be crushed—I submit this hint to your better judgment. I have no desire to appear in PRINT; and have only given you this information, because I believe your interest to be the same as mine, namely, a desire to serve the Public.

PUSS IN THE CORNER.

P.S. It is, perhaps, but justice to Miss Paton to add, that in a spirit of accommodation, (which reflects the highest credit upon her good sense and zeal for the concern she is engaged in) she volunteered to *play the Countess alternately with* Miss TREE; an arrangement which the latter lady declined acceding to.

Friday, Jan. 17, 1823.

Miss Stephens, we understand, commences her engagement at Drury Lane Theatre on the 8th of next month. Mr. Liston appears on the 28th inst. as *Tony Lumpkin*.

Bath Theatre.—Miss Dance played *Jane Shore*, with Mrs. Bunn, as *Alicia*, on Friday last. A "Gentleman" was to make his debut as *Young Norval* on Saturday. Monsieur Alexandre is to display his wonderful powers of Ventriloquism in the course of the week.—Mr Braham is to sing at the Assembly Rooms to-morrow.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

BRUTUS,

Lucius Junius Brutus, Mr. KEAN, Titus, Mr. COOPER,
Sextus Tarquin, Mr. MERCER, Claudius, Mr. COVENEY,
Arnus, Mr. PENLEY, Collatinus, Mr. POPE, Valerius, Mr. Younge,
Lucretius, Mr. Powell, Horatius, Mr. Thompson, Celius, Mr Meredith
Centurion, Mr. Willmott, Publius, Mr. E. Crooke,

Tullia, Mrs. GLOVER, Tarquinia, Mrs. W. WEST,
Lucretia, Miss Smithson, Priestess of Rhea's Temple, Mrs. Knight.

After which, (13th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*
The Pantomime produced under the direction of *Mr. W. Barrymore*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD.
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Fairies---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
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Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, The School for Scandal, and the Pantomime

Theatre Royal, Covent Garden,

This Evening the Tragedy of

Romeo and Juliet.

Capulet, Mr. EGERTON, Mercutio, Mr. JONES,
Romeo, Mr. C. KEMBLE,
Apothecary, Mr. MEADOWS, Peter, Mr. KEELEY,
Benvolio, Mr. Baker, Tybalt, Mr. Connor, Paris, Mr. Horrebow,
Friar Lawrence, Mr. Chapman, Prince Escalus, Mr. Hunt,
Lady Capulet, Mrs. FAUCIT,
Juliet, Miss F. H. KELLY, 14*th Appearance.*
Nurse, Mrs. DAVENPORT.

After which, (22nd time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chiklni.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
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Scene 12—Village near London.
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Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Maid Marian, and the Pantomime.

THE

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AND

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No. 368. *Tuesday, Jan.* 21, 1823. *Price* 1*d.*

DRURY-LANE.

Mr. KEAN, last night, performed *Brutus* in the Tragedy so named, and presented a most glowing picture of the patriotic Roman. The parts which peculiarly drew applause were those where he displays the flashes of powerful intellect amidst supposed darkness of mind, where he curses *Sextus*—declares his deception, and denounces vengeance on the tyrant—and in the speech over the body of *Lucretia;* and in the judgment on his son. Mr. MEREDITH who acted *Celius*, was a little defective,which the audience remarked rather clamorously, when Mr. KEAN advanced, and lulled the storm, by saying, "Ladies and Gentlemen, this gentleman has undertaken the part at only a few hours notice." There was a good house.

COVENT GARDEN.

THE *Romeo* of Mr. C. KEMBLE, and *Juliet*, of Miss F. H. KELLY, with the *Pantomime*, drew a genteel and numerous audience last night.

A Mr. LARKIN appears on Saturday as *Young Meadows* in *Love in a Village*, with Miss PATON, as *Rosetta* for the first time.

THE MARRIAGE OF FIGARO.

WE have made some further enquiries respecting the impediment thrown in the way of the performance of the above named Opera at Covent Garden. We are told that it being the praise-worthy intention of the Managers to present Miss PATON and Miss M. TREE together in this very favorite piece, it was put in preparation in some departments, and announced for Friday last. However, Miss M. TREE, from motives which we are not fully aware of, declined to take the part of the *Countess*, as mentioned by our Correspondent in yesterday's number. It seems she persists in not accepting the character, although Miss PATON has offered to alternate *Susanna* with her; and, we are informed, she has actually incurred the customary fine of £30, for non-performance. In all this, the Managers have much to complain of; and so have the Public. The former are restrained *for the present*, from acting a very popular Opera, and the latter are thus deprived of a great expected pleasure. We know not what apology Miss Tree has or can offer for such treatment of her most liberal friends and patrons—some *public statement* from her is absolutely

necessary, and that speedily. We shall sincerely rejoice to find it an effectual one. Miss M. Tree has been a highly favored Performer, not merely from her vocal talents, but from a belief that she is unassuming and amiable in her private capacity. Should a different opinion be taken up by the public, her pretty pipe would hardly keep her in the distinguished station she has of late held in the favor of her audiences. If this young lady will not yield, and take a part which she has before filled, and which has been undertaken by those of higher musical powers than herself; we strongly advise the Managers to give the part of the *Countess* to Miss LOVE or Miss HALLANDE, who are by no means inadequate to the execution of the music, and who, we are sure, would receive every indulgence from the public on either of them hastily preparing themselves to appear in the character. We will only say further, that, if Miss M. Tree's reluctance on the present occasion, arises from timidity in coming in contact with the vocal powers of Miss Paton, she does herself injustice, because her style is not likely to warrant a comparison with that of the other lady—each having their peculiar merits: but, if she contends for the *undivided superiority* with Miss Paton, every one must smile at, and pity, the flattering delusion under which she acts.

Songs in the New Opera of "MAID MARIAN."

Quartetto—Miss Tree, Mr. Pyne, Mr. Ley, and Master Longhurst—*Listen, listen, he must be near.*
Ballad—Miss Tree—*A damsel stood to watch the fight.*
Quintette—Miss Tree, Mr. Farren, Master Longhurst, Mr. Tinney, and Mr. Ley—*Though he be now a grey, grey, friar.*
Song—Mr. Pearman—*The slender beech and the sapling oak.*
Glee and Chorus—Messrs. Pearman, Pyne, and Isaacs—*Hart and Hind are in their lair.*
Duet and Chorus—Miss Henry, Miss Dunn, &c—*Gather each flower.*
Glee—Messrs Pearman, Pyne, Isaacs, &c.—*With hawk and hound we merrily sweep.*
Song—Miss Tree—*Let us seek the yellow shore.*
Chorus—*Revenge! revenge! yon flames that shake.*
Glee and Chorus—Mrs. Bishop, Mrs. Sterling, Miss Love, &c.—*The red, red, wine, in the beaker dances.*
Sestette—Messrs. Pearman, Hunt, Taylor, Isaacs, Tinney, and Goulden—*O, bold Robin Hood, is a forrster good.*
Bravura—Miss Tree—*To arms! 'tis Freedom calls upon the brave.*
Ballad—Mr. Pearman—*O well do I remember that lone but lovely hour*
Chorus—*Shout for the Monarch! whose glorious name.*
Introduced Duet by Miss Tree and Master Longhurst.

Printed by E. THOMAS, Denmark Court Exeter 'Change, Strand.

Theatre Royal, Covent Garden.

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Baron Fitzwater, Mr. W. FARREN,
Robert Fitzooth, Earl of Locksley, Mr. ABBOTT,
William Gamwell, Mr PEARMAN,
Friar Peter, *Mr. Keeley*, Sir William of the Lee, *Mr. Chapman*,
Friar Michael, Mr. C. KEMBLE.
Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT,

After which, (22nd time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
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Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
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Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
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Scene 3—The OUTSIDE OF THE CASTLE.
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Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
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Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Henry the Eighth, with the Pantomime.

New Theatre Royal, Drury Lane.

This Evening the Comedy of The

School for Scandal.

Sir Peter Teazle, Mr. MUNDEN,
Sir Oliver Surface, Mr. TERRY, Joseph Surface, Mr. COOPER,
Charles Surface, Mr. ELLISTON,
(His first appearance since his late severe Indisposition)
Careless, Mr. Barnard, Rowley, Mr. Powell, Trip, Mr. Mercer,
Snake, Mr. Thompson, Sir Harry, Mr. Gibbon, William, Mr Coveney
Crabtree, Mr. GATTIE, Moses, Mr. KNIGHT,
Sir Benjamin Backbite, Mr. HARLEY,
Mrs. Candour, Mrs. GLOVER, Maria, Miss SMITHSON,
Lady Teazle, Mrs. DAVISON.
Lady Sneerwell, Mrs. KNIGHT, Betty, Miss PHILLIPS.

After which, (14th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*
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Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Mistletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
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Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
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Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
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Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, the Tragedy of Cymbeline, with the Pantomime.

THE

Theatrical Observer:

AND

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No. 369. Wednesday, Jan. 22, 1823. Price 1d

DRURY-LANE.

The School for Scandal was acted last night. On this occasion Mr. ELLISTON appeared for the first time, since his late severe indisposition, as *Charles*, and met with the gratulations of the audience, which was not so numerous as we had reason to expect, considering that so favorite a Comedy was presented with the strongest muster of leading comic performers the company affords. This play has materials in it that can *never be worn out*—it contains humor for all times—palpable wit, and satire that will most likely apply to English society, and general character, so long as the world lasts. It is one great merit of this piece, that amidst all its brilliant dialogue there is nothing but what the commonest understanding can penetrate and enjoy. The wit of CONGREVE is not always of such a nature, but often requires a refinement of mind to comprehend and relish it, that is not found in every station. *The School for Scandal*, therefore, can bear more frequent performance, (*well acted*,) than any other Comedy we know; and we cannot but wonder at an assertion, made, we believe, by Mr. T. DIBDEN, that this Comedy has drawn less money than almost any other standard play. We will not bring in evidence, to refute this opinion, the numbers of last night's audience, because there were casual circumstances operating somewhat against a very full attendance: but upon almost every occasion that this play has been represented with *eminent performers* in all its chief characters, there has been a crowded attendance. It is undoubtedly a Comedy that requires first rate talents to display all its beauties; and if Mr. T. DIBDEN, means to include the times of its *indifferent* representation, we will join with him; but, the proper test, with some qualification, of the value set on a play by the public is the attendance it draws whenever it is likely to be ably performed. Last night the representation gave considerable pleasure.

Mr. MUNDEN's *Sir Peter Teazle* was excellent—although we have seen him play it in a richer style. Mr. ELLISTON imparted to *Charles* much gaiety and freedom. Mr. COOPER appeared to advantage as *Joseph*, a character in which he is much improved. Mr. TERRY's *Sir Oliver* was a remarkably pleasant performance; and Mr. KNIGHT's

Moses humorous. Every one knows Mrs. DAVISON's peculiar success in *Lady Teazle*, and she did not leave out, last night, any of her usual points of excellence. *Sir Benjamin Backbite* by Mr. HARLEY, and *Mrs. Candour* by Mrs. GLOVER, were very ably hit off; and the other characters were suitably sustained.

COVENT GARDEN.

THERE was a very numerous and genteel audience here last night. The Opera of *Maid Marian* was performed, and Miss M. TREE as the fair *Maid*, acted and sang with all her wonted sweetness and talent. It is always with pleasure we witness the exertions of this young lady; and we trust that the few words we yesterday felt it our duty to say respecting her, will only have the effect of establishing her still more in the good opinion of the Public. It rests with herself.

Mr. PEARMAN executed his songs with great taste; and the other vocalists were very pleasing. The music of this Opera forms its great attraction; although there is considerable amusement drawn from the humors of *Baron Fitzwater* by Mr. W. FARREN, and the jolly *Friar Michael* by Mr. C. KEMBLE.

The Pantomime went off admirably.

A new Play, called *NIGEL; or, THE CROWN JEWELS*, is to be be produced on Tuesday next.

COBOURG THEATRE.—The new Melo-drame called "*Tippoo Saib, or, the Storming of Seringapatam*," written by Mr. MILNER, is very interesting and splendid. The style in which pieces are got up at this Theatre, reflects great credit on the Manager.

OLYMPIC.—*Joan of Arc* with the assistance of Messrs. ADAMS and WOOLFORD's beautiful *Stud of Horses* proved highly attractive last night.

Mr. PUTNAM.—This gentleman commences his READINGS and RECITATIONS, to-morrow Evening, at the Argyle Rooms. The utility and amusement to be derived from these Readings are likely to insure him the most distinguished patronage. The *List* of Selections presents a very pleasing variety—we shall insert it to-morrow.

CORRESPONDENTS.

"JUSTITIA" is, we fear, no *friend* to the young lady. The letter, if published, would do her serious injury. Besides, it betrays great ignorance of Theatrical matters.

Printed by E. THOMAS, Denmark Court Exeter Change, Strand.

Theatre Royal, Covent Garden.

This Evening will be performed the Play of

King Henry VIII.

King Henry, Mr. Egerton, Cardinal Campeius, Mr. Chapman,
Cardinal Wolsey, (2nd. time) Mr. MACREADY,
Capucius, Mr. King, Cranmer, Mr. Bartley, Brandon, Mr Comer,
Duke of Buckingham, Mr. Abbott, Duke of Norfolk, Mr. Connor,
Duke of Suffolk, Mr. Claremont, Lord Chamberlain, Mr. Jefferies,
Earl of Surrey, Mr. Baker, Lord Sands, Mr. Barnes,
Bishop of Winchester, Mr. Blanchard, Sir Thomas Lovel, Mr. Mason,
Cromwell, Mr. C. KEMBLE,
Sir Henry Guilford, Mr. Parsloe; Surveyor, Mr. Mears,
Queen Katherine, Mrs. OGILVIE, (her 2nd appearance on this Stage)
Lady Denny, Mrs. Davenport, Anne Bullen, Miss Foote,
Patience, Miss Love.

After which, (23rd time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, The School for Scandal, and the Pantomime

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

CYMBELINE.

Cymbeline, Mr. Powell, Guiderius, Mr. Cooper, Arviragus, Mr. Mercer, Cloten, Mr. Penley, Belarius, Mr. Terry, Madan, Mr. King, Leonatus Posthumus, Mr. KEAN, Iachamo, Mr. YOUNG, Lewis, Mr Thompson, Locrine, Mr Coveney, Philario, Mr Willmott, Pisanio, Mr Younge, Varus, Mr Turnour, Caius Lucius, Mr Pope, Cornelius, Mr Meredith, Queen, Mrs Knight, Helen, Miss Phillips, Imogen, by A LADY, (Her first appearance on any Stage.)

In Act II. The Glee of "Hark, the Lark at Heaven's gate sings."

And a Dance, composed by Mr. NOBLE.

After which, (15th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.* The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]

Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE

Scene 2. Fairy Lake by Moonlight.

Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.

Scene 3. Romantic Landscape (Sunrise)

Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,

Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.

Scene 7. Card Maker and Baker's Shop.

Scene 8. *The Channel of Rother* with the ancient vessel lately discovered

Scene 9. Exterior of Looking-Glass Manufactory

Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*

Scene 13. PALACE of CONTENT.

To-morrow, Simpson & Co. with Old and Young, and the Pantomime

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 370. *Thursday, Jan.* 23, 1823. *Price* 1*d.*

DRURY-LANE.

Cymbeline was performed last night, and every part of the Theatre was crowded to see Messrs. KEAN and YOUNG, in the characters of *Posthumus* and *Iachimo*, and a "YOUNG LADY," as *Imogen*, who, it was stated, had never appeared before on any stage.

The Play is one that contains numerous beauties, but there is not in every scene enough of vivid action to render it so highly popular as to admit of very frequent representation. The *combination of talent* occasioned, of course, the great attraction on the present occasion.

Mr. KEAN's *Posthumus* was full of that pointed and forcible delivery and action which he always displays in characters agitated by intense mental suffering. His speeches in praise of *Imogen*, and his answers to *Iachimo*, where he wagers on her fidelity, were peculiarly well given, and told on the audience. Then the feelings with which he received the imagined proofs of his wife's dishonour—nothing could be deeper-drawn from the abyss of distraction, than were the delineations of his conquered disbelief, breaking out into wild consciousness of dishonored love—of happiness fled for ever!

Mr. YOUNG's *Iachimo* is an able performance, and, frequently, by a look—an accute turn of tone, and well-placed emphasis, he obtained loud applause.

The "YOUNG LADY," (a Miss Williams we understand) who represented *Imogen*, was favorably received by a very indulgent audience. She has some merit; but requires considerable experience to qualify her for leading parts on the Metropolitan Stage. Her person, countenance, and voice, bear *some* resemblance to those of Madame VESTRIS, although, if we dare venture to make comparisons between ladies, the latter has the advantage. We have no doubt a little tour through the provinces, will qualify this Young Lady in a season or two, for a more distinguished appearance on the boards of *our* theatres.

The *Cloten* of Mr. PENLEY was amusing—The other characters were very suitably filled.

COVENT GARDEN.

The second appearance of Mr. Macready, as *Wolsey*, and of Mrs. Ogilvie, as *Queen Katherine*, drew hither a splendid and numerous audience.

We have no new points to remark upon the performance of either; but equal marks of distinction were showered with just and liberal hand on both. Mrs. Ogilvie, indeed, rather added to the impression she at first made; and she must be now considered, as far as this single character displays her qualities, as a bright ornament to the stage. We anticipate great things from her future exertions.

Miss Love sang *"Angels ever bright and fair,"* beautifully, and was much appluded.

A new Play, called *Nigel; or, The Crown Jewels*, is to be be produced on Tuesday next.

ARGYLL ROOMS,

This Evening, Mr. Putnam will give his Selection of *Readings and Recitations.* (first time this Season.)

Part 1.—Lord William..... Southey.
The Wife and the Mother..... Dean Kirwan.
The Contrast..... Literary Gazette.
Slavery..... Cowper.
Female Orators..... Addison.

Part II.—Invocation to Light..... Milton
How d'ye do? and good bye..... Spencer.
Mary, the Maid of the Inn..... Southey.
Parsons and the Lion..... Taylor.
The Idiot..... Anonymous.
Cassius instigating Brutus..... Shakspeare.

Part III—Poor Dash..... Anonymous,
The Birch..... Anonymous.
The Orphans..... Anonymous.
Alexander's Feast..... Dryden.
The Misfortunes of a Bashful Man Anonymous.

CORRESPONDENTS.

"Fair Play" puts a *question* which shews him ignorant of the circumstances. Had he been acquainted with them, he would not have thought of making any comparison of the two cases. To the other parts of his letter it is unnecessary for us to reply, because he *knows* otherwise, if he has been a *constant reader.*

Printed by E. Thomas, Denmark Court Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Comedy of The

School for Scandal.

Sir Peter Teazle, *Mr. W. Farren*, Careless, *Mr. Baker*,
Sir Oliver Surface, *Mr. Fawcett*, Sir B. Backbite, *Mr. Jones*,
Joseph Surface, *Mr. Macready*, Charles Surface, *Mr C. Kemble*,
Crabtree, *Mr. Blanchard*, Moses, *Mr. Yates*, Rowley, *Mr. Chapman*,
Lady Teazle, *Miss Chester*, Mrs. Candour, *Mrs. Gibbs*.
Maria, *Miss Foote*.

In Act III. a Song by Mr. TAYLOR.

After which, (25rd time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL
The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE-
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Maid Marian, and the Pantomime.

New Theatre Royal, Drury Lane.

This Evening [7th time] a new Comedy, in 2 acts, called,

Simpson & Co.

Principal Characters by

Mr. Terry, *Mr. Cooper*, *Mr. Willmott*, *Mr. Honner*, *Mrs. Davison*, *Mrs. West*, *Mrs. Glover*, *Mrs. Orger*,

To which will be added the Farce of

Old and Young.

Mr. Wilton, Mr. TERRY, Charles Mowbray, Mr. MERCER, Matilda Mowbray, a Child, (assuming the Children's Characters of Master Hector Mowbray, Master Gobbleton Mowbray, Master Foppington Mowbray) Miss CLARA FISHER.

After which, (16th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*

The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]

Nicholas Hackit, Mr. BLANCHARD,

Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,

Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE

Scene 2. Fairy Lake by Moonlight.

Sylva, Goddess of the Woods, Miss PHILLIPS,

Misletoe, a Truant Fairy, Miss CARR,

Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.

Scene 3. Romantic Landscape (Sunrise)

Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,

Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,

Columbine; Miss TREE,

Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.

Scene 7. Card Maker and Baker's Shop.

Scene 8. *The Channel of Rother* with the ancient vessel lately discovered

Scene 9. Exterior of Looking-Glass Manufactory

Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*

Scene 13. PALACE of CONTENT.

To-morrow, A Tragedy, in which Mr. Kean and Mr. Young will perform, with the Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 371. *Friday, Jan.* 24, 1823. *Price* 1*d.*

DRURY-LANE.

Simpson & Co., last night, did not fail to entertain most amply. And little Miss Fisher with Uncle Terry in the following Piece, kept up the laugh excellently; which was further supported by the humors of the Pantomime.—There was a good House.

COVENT GARDEN.

The School for Scandal was acted here last night, to an overflowing Pit and Galleries, and full Dress-Boxes, with such a sprinkling in the other Boxes, as, when half-price commenced in the middle of the famous Screen-scene, those two *Circles* vied in numbers with the other parts of the House. Need we say, that the acting was admirable; when we mention that *Sir Peter Teazle* was filled by Mr. W. Farren; *Lady Teazle*, by Miss Chester; *Sir Oliver*, by Mr. Fawcett; *Charles* by Mr. C. Kemble; *Joseph*, by Mr. Macready; *Moses*, by Mr. Yates; *Crabtree*, by Mr. Blanchard; *Sir Benjamin*, by Mr. Jones; *Mrs. Candour* by Mrs. Gibbs; and the other parts all ably filled? Mr. Macready represents the hypocritical *Joseph* differently from what he did last season; he *then* acted it like a young *Puritan*, but now he has redeemed that error by playing it with the air and appearance of a Man of Fashion. Thunders of applause, and loud laughter, frequently interrupted the Play.

To The Editor of The Theatrical Observer.

Mr. Observer,

Why do we not hear of Miss Kelly in some *new* character? that of *Imogen* seems exactly calculated to the measure of her talents. I remember seeing C. Kemble in *Posthumus*, and never to better advantage:—The crafty, subtle, designing, *Iachimo*, could not find a truer representative than in Macready, whose talents are unrivalled in that line. With the command of Scenery, which Covent Garden has, *Cymbeline* got up there, could not fail of being a complete treat.

Jan. 22. A Play-Goer.

MRS. BLAND.

We have so much of vulgar English feeling about us, that we cannot forget *old friends*. Amongst these we must reckon that delightful songstress, Mrs. BLAND; who, although her period of life is considerably advanced, sang last season at Drury with all her wonted power, and chasteness. Now, we would ask—where is she? What is she about? Why is she not at her accustomed post this season? We can assure her and the Manager of Drury, that she is not, and cannot be obliterated from the memory of that public who have for so many years been delighted with her simple and sweet notes, and that if she is not to appear on these boards again, much regret will be felt. We speak from our own feelings, and what we know to be those of many others—we are neither directly nor indirectly acquainted with Mrs. BLAND, but have for a long period been familiar with her sweet notes, which we would fain hear again, if only to remind us of times past.

Mr. PUTNAM'S *Readings and Recitations*, given last night, we shall notice to-morrow.

Songs in the New Opera of "MAID MARIAN."

Quartetto—Miss Tree, Mr. Pyne, Mr. Ley, and Master Longhurst—*Listen, listen, he must be near.*
Ballad—Miss Tree—*A damsel stood to watch the fight.*
Quintette—Miss Tree, Mr. Farren, Master Longhurst, Mr. Tinney, and Mr. Ley—*Though he be now a grey, grey, friar.*
Song—Mr. Pearman—*The slender beech and the sapling oak.*
Glee and Chorus—Messrs. Pearman, Pyne, and Isaacs—*Hart and Hind are in their lair.*
Duet and Chorus—Miss Henry, Miss Dunn, &c.—*Gather each flower.*
Glee—Messrs Pearman, Pyne, Isaacs, &c.—*With hawk and hound we merrily sweep.*
Song—Miss Tree—*Let us seek the yellow shore.*
Chorus—*Revenge! revenge! yon flames that shake.*
Glee and Chorus—Mrs. Bishop, Mrs. Sterling, Miss Love, &c.—*The red, red, wine, in the beaker dances.*
Sestette—Messrs. Pearman, Hunt, Taylor, Isaacs, Tinney, and Goulden—*O, bold Robin Hood, is a forrster good.*
Bravura—Miss Tree—*To arms! 'tis Freedom calls upon the brave.*
Ballad—Mr. Pearman—*O well do I remember that lone but lovely hour*
Chorus—*Shout for the Monarch! whose glorious name.*
Introduced Duet by Miss Tree and Master Longhurst.

Printed by E. THOMAS, Denmark Court Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

Thie Evening the Opera of

Maid Marian.

Richard the 1st, King of England, Mr. T. P. COOKE,
Baron Fitzwater, Mr. W. FARREN,
Robert Fitzooth, Earl of Locksley, Mr. ABBOTT,
William Gamwell, Mr PEARMAN,
Friar Peter, *Mr. Keeley,* Sir William of the Lee, *Mr. Chapman,*
Friar Michael, Mr. C. KEMBLE,
Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT.

After which, (26th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
The Scenery painted by Messrs PUGH, GRIEVE, HODGINS, and assistants.—The Dresses by Mr. PALMER and Miss EGAN.—The Machinery by Mr. E. SAUL The Tricks, Changes, and Transformations by Messrs BRADWELLS.—The hole arranged and produced by Mr. FARLEY.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
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Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, King Henry the Eighth, and the Pantomime.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

CYMBELINE.

Cymbeline, Mr. Powell, Guiderius, Mr. Cooper, Arviragus, Mr. Mercer,
Cloten, Mr. Penley, Belarius, Mr. Terry, Madan, Mr. King,
Leonatus Posthumus, Mr KEAN, Iachamo, Mr. YOUNG,
Lewis, Mr Thompson, Locrine, Mr Coveney, Philario, Mr Willmott,
Pisanio, Mr Younge, Varus, Mr Turnour.
Caius Lucius, Mr Pope, Cornelius, Mr Meredith,
Queen, Mrs Knight, Helen, Miss Phillips,
Imogen, by A LADY, (Her 2nd appearance on any Stage.)
In Act II. The Glee of "Hark, the Lark at Heaven's gate sings."
And a Dance, composed by Mr. NOBLE.

After which, (17th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
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Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY.
Pantaloon, Mr. BLANCHARD. Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9 Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, Simpson & Co. with Old and Young, and the Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

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No. 372. *Saturday, Jan.* 25, 1823. *Price* 1*d.*

COVENT GARDEN.

Maid Marian and the *Pantomime* went off with their usual effect last night

The distinguished success of Mrs. Ogilvie in the part of *Queen Katharine,* in Shakspeare's Play of *Henry the Eighth,* has induced the Managers to make some alteration in their plans, to meet the public curiosity. Accordingly, this evening, that Play is to be acted instead of *Love in a Village,* which had been proposed to be presented, in order to introduce Miss Paton as *Rosetta,* and a Mr. Larkin, for the first time, as *Young Meadows.* The latter Piece will probably be performed in a few days.

DRURY-LANE.

A numerous and elegant audience witnessed the second performance of *Cymbeline* last night. The brilliant efforts of Mr. Kean and Mr. Young rendered this performance highly interesting: and the more so, as we find they are to act *together* only for a few more evenings, until the spring. Every occasion of their united talents has been the cause of the highest attraction, and thus proves that the good taste of the Public only requires the fostering hand of Managers, to support a character amongst us for a true regard for the genuine Drama.

Mr. Liston appears on Tuesday next.

Surrey Theatre—The Pieces called *Real Life in London,* and *The Three Hunchbacks,* are very amusing; and the Melo-drama of *The Inkeeper of Abberville,* is highly interesting. We find that Miss Edmiston, who performed at Drury Lane with great distinction, is to appear here in a serious character on Monday.

Olympic—A serious accident had nearly befell Mrs. Egerton, on Wednesday evening, whilst acting her celebrated character of *Joan of Arc.* Just as she was going to mount her charger, the animal trod on her foot.—She was obliged to retire: but we are happy to say, the injury was slight, and did not interrupt the distinguished success of *The Maid of Orleans.*

Mr. PUTNAM's READINGS AND RECITATIONS, given for the first time this season, at the Argyll Rooms, on Thursday evening, attracted a numerous and genteel assemblage. This gentleman's merits are of no common order—he shines in both lively and pathetic pieces; and commanded a smile with as much facility by his humorous powers, as he did a tear, or deep feeling of interest, by his recitations of an affecting nature. The Selections Mr. Putnam made on this occasion were amusing and instructive—calculated at once to entertain his friends, and form a lesson to his pupils. His style is tasteful, and impressive, in a high degree, and gave marked satisfaction to his audience. He threw much humor into the light pieces of "*How dy'e do? and good bye*, from SPENCER; and also *The Birch*, and *The Misfortunes of a Bashful Man*. Among the pathetic ones he gave, *The Idiot*, *The Orphan*, and *Mary the Maid of the Inn* admirably; but the latter was his *chef d'œuvre*, and produced the most heart-felt effect. This opening of a most rational and agreeable amusement, was flattering to Mr Putnam's talents, and gives promise of a very successful progress to his undertaking.

DUBLIN THEATRE. Jan. 11.—This House was last night, well and fashionably attended, to witness the performance of *The Beggar's Opera*. *Polly* by Miss STEPHENS, and *Macheath* by Mr. HORN. Jan. 18.—They were to perform *Adela* and *Lord William*, in *The Haunted Tower*.—Jan. 21. Miss Stephens on this evening plays *Susanna* in the Opera of *The Marriage of Figaro*. The *Countess* by Mrs. CUMMINS, and the *Count* by Mr. HORN. The present is the last week of Miss Stephens's and Mr. Horn's engagement, after which they return to England.

As the Lord Mayor was entering the Theatre last night, to see Miss Stephens as *Annot Lyle*, in the musical Drama of *Montrose*, a fellow near the door made a blow at him—the Police instantly seized and dragged him to a place of confinement.

The forthcoming *Richard the Third* at Covent Garden, is, we hear, a Mr BENNETT from the Bath Theatre.

The gentleman who has appeared at Drury Lane, as *Young Meadows*, is a Mr. MELROSE. He is a pupil of Mr. T. WELSH, who is one of the most successful Teachers of Theatrical vocalists we have.

Miss KELLY, (our old favorite) is engaged at the Dublin Theatre.

A false and malignant article appeared in *The Morning Chronicle* yesterday, respecting two eminent performers of Covent Garden. There exists *somewhere* a secret foe to this Establishment, who may, perhaps, not always maintain his mask.

Printed by E. THOMAS, Denmark Court Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening will be performed the Play of

King Henry VIII.

King Henry, Mr. Egerton, Cardinal Campeius, Mr. Chapman,
Cardinal Wolsey, (3rd. time) Mr. MACREADY,
Capucius, Mr. King, Cranmer, Mr. Bartley, Brandon, Mr Comer,
Duke of Buckingham, Mr. Abbott, Duke of Norfolk, Mr. Connor,
Duke of Suffolk, Mr. Claremont, Lord Chamberlain, Mr. Jefferies,
Earl of Surrey, Mr. Baker, Lord Sands, Mr. Barnes,
Bishop of Winchester, Mr. Blanchard, Sir Thomas Lovel Mr. Mason,
Cromwell, Mr. C. KEMBLE,
Sir Henry Guilford, Mr. Parsloe, Surveyor, Mr. Mears,
Queen Katherine, Mrs. OGILVIE, (her 3rd appearance on this Stage)
Lady Denny, Mrs. Davenport, Anne Bullen, Miss Foote,
Patience, Miss Love.

After which, (27th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.

3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.

Scene 2—THE ENCHANTED CEDAR GROVE.

Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst

Scene 3—The OUTSIDE OF THE CASTLE.

Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.

Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.

Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17. LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

On Monday, King Richard the Third, with the Pantomime.

New Theatre Royal, Drury Lane.

This Evening [8th time] a new Comedy, in 2 acts, called,

Simpson & Co.

Principal Characters by

Mr. Terry, Mr. Cooper, Mr. Willmott, Mr Honner, Mrs. Davison, Mrs. West, Mrs. Glover, Mrs. Orger.

To which will be added the Farce of

Old and Young.

Mr. Wilton, Mr. TERRY, Charles Mowbray, Mr. MERCER, Matilda Mowbray, a Child, (assuming the Children's Characters of Master Hector Mowbray, Master Gobbleton Mowbray, Master Foppington Mowbray) Miss CLARA FISHER.

After which, (18th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*

The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]

Nicholas Hackit, Mr. BLANCHARD,

Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,

Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE

Scene 2. Fairy Lake by Moonlight.

Sylva, Goddess of the Woods, Miss PHILLIPS,

Misletoe, a Truant Fairy, Miss CARR,

Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.

Scene 3. Romantic Landscape (Sunrise)

Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,

Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,

Columbine; Miss TREE,

Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.

Scene 7. Card Maker and Baker's Shop.

Scene 8. *The Channel of Rother* with the ancient vessel lately discovered

Scene 9. Exterior of Looking-Glass Manufactory

Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*

Scene 13. PALACE of CONTENT.

On Monday, Othello, with the Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 373. Monday, Jan. 27, 1823. Price 1d.

COVENT GARDEN.

Mr. MAGREADY'S *Wolsey*, and Mrs. OGILVIE'S *Queen Katherine*, attracted a number of genteel persons to the Dress-Boxes and Pit, on Saturday night, although upon the whole, in consequence of the very severe weather, the house was but indifferently attended. Mr. MACREADY obtained frequent marks of approbation for his able acting of the haughty, but at length broken-spirited churchman: and Mrs. OGILVIE gratified in the most eminent degree by her entire performance of the high-minded Queen. She is destined, we think, for a splendid career. The audience marked their feelings of her uncommon merit by frequent bursts of applause.

To-morrow, will be produced, for the first time, a New Play, called

NIGEL; or, THE CROWN JEWELS.

King James, Mr Bartley, Lord Nigel, Mr Abbott, Lord Dalgarno, Mr C. Kemble, Herriot, Mr Egerton, Skeurlie, Mr W. Farren, Trapbois, Mr Blanchard, Strappet, Mr Fawcett, Peppercole, Mr. Farley, Hildebrod, Mr Taylor.—Martha, Miss Lacy, Margaret, Miss Foote, Bridget, Mrs Chatterley.—The Prologue to be Spoken by Mr Yates and Miss Foote.—The Epilogue by Mrs Chatterley.

DRURY-LANE.

SIMPSON and Co. Old and Young, and the *Pantomime*, were performed on Saturday evening with highly comic effect. The house was thinly attended, owing to the state of the weather. On Friday, Messrs. KEAN and YOUNG, perform together for the last time until April next. Mr. LISTON, appears to-morrow as *Tony Lumpkin*.

"JOHN BULL" IMPERTINENCE.

That unprincipled Paper called "JOHN BULL," in its number of yesterday, speaks in the following contemptuous style of the members of the Theatrical profession.

"In considering the subject of theatrical amusements in BULL, we have always treated it as one of *very little importance;* this, we admit, has excited no small astonishment in the actors, scene-shifters, play-writers, lamp-lighters, figurantes, dress-makers, and other retainers of the public places in and about in London, who are of opinion, that more importance attaches to their calling, than is either afforded, or due, to any other profession in the country.

"The art and mystery of holding "the mirror up to nature," appears to these mighty personages, and their immediate creatures, far beyond all others which are practised in Courts or Councils, Cabinets, or Conclaves; and an Actor, or Actress, what with the feelings of extraordinary merit, the unequalled sensitiveness of evil and oppression, the rapture at popular applause, and the feverish apprehension at popular disapprobation, appears to himself or herself, one of the most distinguished personages in the nation."

This *Libel* on persons, among whom are to be found many of highly cultivated mind liberal feeling, and independent circumstances, we should not have noticed, had not the Paper that contains it, put forth *pretensions* to criticism, upon a subject which it avows to be of "*very little importance.*" The readers of the "BULL," will observe the *inconsistency;* and duly appreciate the *labour, attention, skill, taste,* and *considerate feeling,* likely to distinguish the *theatrical criticisms* of this absurd and vile party paper; which has, by the common means that *quacks* resort to, of decrying every *nostrum* but their own, contrived to exist amongst the idle, careless, and depraved portions of the community. We shall not fail to keep a close eye on the *theatrical remarks* of this Paper, with a view to prevent the *mischief* it is its nature to attempt.

Miss S. BOOTH is engaged at the Manchester Theatre.

Mr. YOUNG is engaged at the Bath Theatre to act his principal characters. His engagement commences on the 3rd of February. We have heard that he goes from thence to Dublin, and returns to London in April. He opens at Bath with *Macbeth.* Mrs. BUNN is to play *Lady Macbeth.*

Printed by E. THOMAS, Denmark Court Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

OTHELLO,

Othello, Mr. KEAN, Iago, Mr. YOUNG,
Cassio, Mr. COOPER, Roderigo, Mr. PENLEY,
Duke of Venice, Mr. King, Brabantio, Mr. Powell, Paulo, Mr Read,
Montano, Mr. Barnard, Marco, Mr. Douglas, Julio, Mr. Crooke,
Gratiano, Mr. Meredith, Leonardo, Mr. Yardley, Luca, Mr. Turnour,
Lodovico, Mr. Thompsen, Messenger, Mr. Willmott

Desdemona, Mrs. W. WEST, Emilia, Mrs. GLOVER.

After which, (19th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Philiis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, She Stoops to Conquer, Tony Lumpkin, Mr. Liston, with the new Pantomime.

Theatre Royal, Covent Garden.

This Evening the Tragedy of

King Richard III.

King Henry the Sixth, Mr. Egerton, Prince of Wales, Miss C. Boden,
Duke of York, Miss H. Boden, Earl of Oxford, Mr. Ley.
Richard, Duke of Gloster, Mr. BENNETT,
(From the Theatre Royal, Bath, his 1st. appearance on this stage.)
Duke of Bukingham, Mr. Yates, Duke of Norfolk, Mr. Comer,
Earl of Richmond, Mr. ABBOTT, Lord Stanley, Mr. Chapman,
Lord Mayor, Mr. Atkins, Sir W. Brandon, Mr. Connor,
Sir James Blunt, Mr. King, Sir Richard Ratcliffe, Mr. Baker,
Sir W. Cateshy, Mr. Claremont, Sir Rt. Brackenbury, Mr Jefferies,
Sir James Tyrrel, Mr. Norris, Aldermen, Mess George & Henry,
Dighton, Mr. Louis,
Officers, Mess Mears, & Crumpton, Forest, Mr. Smithson.
Queen Elizabeth, Mrs. Faucit, Duchess of York, Mrs. Vining,
Lady Anne, Miss Foote.

After which, (28th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
Principal Pantomime Characters, and Succession of the Scenery.
Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.
Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, (1st time) Nigel; or, The Crown Jewels, &c.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 374. Tuesday, Jan. 28, 1823. Price 1d.

COVENT GARDEN.

Mr. Bennett, from the Bath Theatre, appeared here last night, for the first time, as *Richard the Third*, a character full of difficulty and danger to a new candidate for metropolitan favor. It is our duty to give a candid and unbiassed opinion of his performance; and we shall do so. Mr. Bennett is evidently a gentleman of considerable talent; of good figure, tolerable voice, and ample knowledge of his profession. Yet he is not a genius. He plays *Richard* with discrimination, and often with striking vigour, but he has not the power of fully delineating the sarcastic bitterness, the deep mental workings of the empassioned tyrant. His manner is not always original—and where he trusted most to himself he was generally most successful. We would not say that Mr. Bennett cannot play the part better than he did last night—it is very possible the encouragement he met with from a numerous audience, may reduce the anxiety he appeared occasionally to feel for producing effect, and that the repetition of the Tragedy on Monday next, (as announced) will afford him new opportunity to ingratiate himself with the Public. His voice latterly broke down—but this on the next occasion, we imagine, he will guard against. He certainly displayed much correct energy, and received considerable applause.

NIGEL; or, THE CROWN JEWELS.

We have learnt from the best authority, that the new Play under the above title, which is to be produced to-night, is the result of an attempt to revive the taste for the old blank-verse dramas, called by theatrical persons, "Plays of Character," of which "*A New Way to Pay Old Debts*," and "*Every Man in His Humor*," are almost the only *old* specimens that still keep the Stage: *The Honey Moon* being a more modern one. In the present Play, we hear, the *developement of character*, has been united with a more regular and interesting plot than the simplicity of some of our antique writers deemed requisite. The Piece has been cast with the chief talent in the Establishment; and we are told that the *Scenery* and *Dresses*

have been copied from a rare and extensive collection of Prints and Drawings, of places and persons in the reigns of *Elizabeth* and *James*, to which the Managers have had access through the kindness of a friend to the Theatre: and that no expense has been spared in the execution of the designs thus afforded.

It is proper to intimate, (lest any disappointment might arise) that this drama is not like other pieces taken from the works of the celebrated Scotch Novelist, a mere *Theatrical Edition of a Novel*, but it is a regular Play taking from the work whose title it bears, only a few of its features; and consequently it is not to be judged of with reference to the Novel, but to be considered in most of its details, in the management of its plot and catastrophe, as much an *original composition*, as any of our historical or biographical Plays.

The endeavour to imitate the old writers is undoubtedly a bold one; but we think it merits the highest encouragement; because the author evidently aims in such an attempt at promoting a taste for a class of the drama, superior to the melo-dramatic pieces we have seen too much of, since the author of Waverley has furnished materials for them. The Managers also, must share in the merit of this creditable intention: and we trust, the ample success of the Piece will reward their exertions, and those of the able Performers engaged to fill even the humblest characters in it.

DRURY-LANE.

Mr. KEAN, as *Othello*, and Mr. YOUNG, as *Iago*; with Mr. COOPER, as *Cassio*, and Mrs. W. WEST, as *Desdemona*, last night received many tributes of approbation from an audience, that would, no doubt, have been much more numerous, had the weather and the state of the streets been less unpleasant.

Scenery in the new Play of Nigel; or, the Crown Jewels.

Lord Dalgarno's Chamber, by *Mr. Pugh*—The Ring Closet, by *W. Grieve*—Strappet's House, by *Hodgins*—The Park in King James' time, by *Grieve*—The Bull Dog Public House, by *T. Grieve*—A Street, by *Pugh*—Lord Nigel's Bedchamber at Trapbois's—Trapbois' Bedchamber, by *T. Grieve*—Greenwich Park, by *Pugh*—Parapet in the Tower, with distant View of London, by *Grieve*. Skourlie's Office, by *Hodgins*—Whitehall Garden, with a View of the Thames, by *Grieve*.

Printed by E. THOMAS, Denmark Court Exeter 'Change, Strand.

Published by C. HARRIS, at his Theatrical Library, No. 25, Bow Street, and Sold by CHAPPELL and Son, Royal-Exchange.

Theatre Royal, Covent Garden,

This Evening, (first time) a new Play, called

NIGEL;

Or, the CROWN JEWELS.

King James, Mr. BARTLEY, Buckingham, Mr. HUNT,
Lord Nigel, Mr. ABBOTT, Lord Dalgarno, Mr. C. KEMBLE,
Sir Geoffry, Mr. CHAPMAN, Heriot, Mr. EGERTON,
Skourlie, Mr. W. FARREN, Trapbois, Mr. BLANCHARD,
Strappet, Mr. FAWCETT, Peppercole, Mr. YATES,
Jenkin Vincent, Mr. COMER, Page to Dalgarno, Master Longhurst,
Hildebrod, Mr. Taylor, Skelter, Mr. Norris, George, Mr. Mears,
Skourlie's Clerk, Mr Ley, John, Master C. Parsloe, Henry, Mr Louis,
Martha, Miss LACY, Margaret, Miss FOOTE,
Bridget, Mrs. CHATTERLEY.

The Prologue to be Spoken by Mr. YATES and Miss FOOTE.

The Epilogue by Mrs. CHATTERLEY.

After which, (29th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.

3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.

Scene 2—THE ENCHANTED CEDAR GROVE.

Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst

Scene 3—The OUTSIDE OF THE CASTLE.

Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.

Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP

The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.

Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.
8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.
Scene 10—Quadrant in the New Street.

Scene 11—HYDE PARK.

STATUE OF ACHILLES—BROOK GREEN FAIR.

Scene 12—Village near London.
Scene 13—No 33, PALL MALL—What happened there, and Consequences.
Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,

Represented by Moving Panoramick Scenes.

Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, the Pantomime

New Theatre Royal, Drury Lane.

This Evening the Comedy of

She Stoops to Conquer.

Hardcastle, Mr. MUNDEN, Hastings, Mr. PENLEY,
Tony Lumpkin, Mr. LISTON, (his first appearance at this Theatre,)
Landlord, Mr. G. Smith, Jeremy, Mr. W. H. Williams,
Young Marlow, Mr. COOPER, Sir Charles Marlow, Mr. GATTIE,
William, Mr. Rundall, Marlow's Servant, Mr. Turnour,
Diggory, Mr. Hughes, Roger, Mr Coveney, James, Mr. Douglas,
Fellows, Messrs. Read, Meredith, D. Smith, Smith, Povey.
Miss Hardcastle, Mrs. DAVISON,
Miss Neville, Mrs. H. HUGHES, Mrs. Hardcastle, Mrs HARLOWE

To which will be added, a New Divertisement, called The

Halt of the Caravan.

Including the National Dances of
THE PAS RUSSE—THE SPANISH BOLERO,
A Horn pipe A L'Anglaise—and a Grand Asiatic Pas De Deux.
The principal Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.

After which, (20th time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The following is the New Scenery,—with the principal Characters.
Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Fluant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine, Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
cene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, Cymbeline, with the Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 375. *Wednesday, Jan.* 29, 1823. *Price* 1*d.*

COVENT GARDEN.

Last night was acted, for the first time, a Play in five acts, called Nigel; or, The Crown Jewels.

As we wish to offer at present an outline of the Plot, we have only space to say that the Piece was received with great favor, although a few half-price gentry, not comprehending some parts of the two last acts, thought proper to offer opposition. We do not say that there is not room for judicious alteration, but upon the whole the Piece merits the approbation, which a great majority of the audience liberally bestowed on it. The dialogue is appropriate; the acting excellent, and the scenery beautiful.—More of these hereafter.

The plot, though partly coinciding with that of the "Fortunes of Nigel," departs from the Novel in most of its details. The time is about the close of James's reign, when the feebleness of the government, evinced in the impunity of Overbury's murderers, and other great offenders, had relaxed the morals of the higher classes; many of whom, for purposes of lewd intrigue, ambition, and even lucre, retained as dependants, and otherwise leagued with the desperate adventurers that frequented Paul's-aisle, and other places of public resort. *Dalgarno*, a gay nobleman subservient to *Buckingham*, is the hero of this Play; and his tools are, the bully *Peppercole*, and *Skourlie*, a scrivener, who, though of middle age, has contracted a passion for *Margaret*, the object also of *Dalgarno's* lawless desire. Her preference for *Nigel*, and the circumstance of Nigel's being assisted by the King, who was his father's debtor, with jewels, whereon *James* authorises him to raise a sum for paying off a mortgage of his estates, (pledged greatly below their value, nominally to *Skourlie*, but in secret for *Dalgarno's* use) are considerations which irritate *Dalgarno* against *Nigel*. The latter, for having drawn his sword within the royal precincts in rescue of *Margaret* from an attempt of *Dalgarno* to force her off, is fain to take sanctuary in Whitefriars, (alias Alsatia,) at the house of *Trapbois*, the usurer, who is to raise the money on the jewels. To prevent the completion of the payment within the few remaining hours of the mortgage-term, *Dalgarno*, who on failure of the redemption would become sole Lord of *Nigel's* fortunes, comes,

masked and cloaked, with *Peppercole*, into the usurer's house, with a view of seizing and secreting the jewels till the effux of the time. *Trapbois* is gagged by *Dalgarno* with a scarf; and in his struggle, the noose of the scarf sliding, becomes entangled round his throat and strangles him. *Dalgarno* is wounded in the wrist by *Nigel*, but escapes with the jewels. The play now deviates still further from the track of the Novel. *Nigel*, being proved to have suddenly quitted the fatal scene with the old man's daughter and some valuable property, is next morning, at *Dalgarno's* suggestion, charged with the murder: a charge corroborated by the non-appearance of the daughter at the inquest held by *Hildebrod*. A few minutes only before the expiration of the term, the mortgage is paid off to *Skourlie* by *Strappet*, from a secret source; while *Nigel* is brought from the tower, and examined by the *King*, in the presence of *Margaret*: she having claimed, under suspicious circumstances, and in the disguise of a Scottish Page, a promise which *James*, (when she had sung before him in that dress at a mumming,) had made that he would grant the Page a boon; which boon she wishes to receive in the shape of *Nigel's* pardon. The evidence of the murder now pressing *Nigel*, *Skourklie*, who has before unsuccessfully sought the hand of *Margaret*, promises that on her consenting to bestow it on him, he will acquit the accused. She, in agony, is yielding, when the rich usurer's daughter arrives—accounts for her absence from the inquest by explaining how she has secretly been employed in raising the redemption-money of her deliverer's estates; and finally, by the scarf which is identified for *Dalgarno's*, as well as by the wound on his wrist, proves him the real felon. *Margaret* is thus rescued from *Skourlie*, and united to Nigel.—The comic scenes are chiefly incidental; they turn on the humours of *James* and the *Alsatians*; *Heriot's*, and *Strappet's* suspicions, of Nigel as to *Margaret* and *Bridget*: the expedition of those two young women to the King, and the chastisement given by them to the bully *Peppercole*.

DRURY-LANE.

Mr. LISTON appeared at this Theatre for the first time, last night. It is not *our* business to ask *why* he has abandoned his *old* quarters of Covent Garden, but he had on this occasion no reason to dislike his new ones, as his reception by his friends there was as cordial as he could wish. He acted *Tony Lumpkin* in the Comedy of *She Stoops to Conquer*, with all his unequalled oddity, and got great applause.

An apology was made for Mr. MUNDEN, who we are sorry to say, was prevented by his enemy the *gout* from playing *Hardcastle*. Mr. TERRY filled his place admirably. We regret to mention that Miss TREE has likewise been taken ill; an apology was made for her.—Miss VALLANCY was her deputy in the Ballet and Pantomime.

Printed by E. THOMAS, Denmark Court Exeter'Change, Strand.

Theatre Royal, Covent Garden,

This Evening, (2nd time) a new Play, called

NIGEL;

Or, the CROWN JEWELS.

King James, Mr. BARTLEY, Buckingham, Mr. HUNT, Lord Nigel, Mr. ABBOTT, Lord Dalgarno, Mr. C. KEMBLE, Sir Geoffry, Mr. CHAPMAN. Heriot, Mr. EGERTON, Skourlie, Mr, W. FARREN. Trapbois, Mr. BLANCHARD, Strappet, Mr. FAWCETT, Pepperc'le, Mr. FARLEY, Jenkin Vincent, Mr. COMER, Page to Dalgarno, Master Longhurst, Hildebrod, Mr. Taylor, Skelter, Mr. Norris, George, Mr. Mears, Skourlie's Clerk. Mr Ley, John, Master C. Parsloe. Henry. Mr Louis, Martha, Miss LACY, Margaret, Miss FOOTE, Bridget, Mrs. CHATTERLEY.

The Prologue to be Spoken by Mr. YATES and Miss FOOTE.

The Epilogue by Mrs. CHATTERLEY.

The following beautiful new Scenery is exhibited.

Lord Dalgarno's Chamber, by *Mr. Pugh*—The Ring Closet, by *W. Grieve*--Strappet's House, by *Hodgins*--The Park in King James' time, by *Grieve*—The Bull Dog Public House, by *T. Grieve*—A Street, by *Pugh*—Lord Nigel's Bedchamber at Trapboi's—Trapbois' Bedchamber, by *T. Grieve*—Greenwich Park, by *Pugh*—Parapet in the Tower, with distant View of London, by *Grieve*. Skourlie's Office, by *Hodgins*—Whitehall Garden, with a View of the Thames, by *Grieve*.

After which, (30th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.

3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton

Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,

Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.

Scene 2—THE ENCHANTED CEDAR GROVE-

Prince Azoff, (afterwards Harlequin) Mr. ELLAR.

Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,

Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst

Scene 3—The OUTSIDE OF THE CASTLE.

Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.

Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP

Scene 16—The ROYAL EMBARKATION for SCOTLAND,

Represented by Moving Panoramick Scenes.

Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20---The Palace of the Fairy Blue Bell.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

CYMBELINE.

Cymbeline, Mr. Powell, Guiderius, Mr. Cooper, Arviragus, Mr. Mercer,
Cloten, Mr. Penley, Belarius, Mr. Terry, Madan, Mr. King,
Leonatus Posthumus, Mr. KEAN, Iachamo, Mr. YOUNG,
Lewis, Mr Thompson, Locrine, Mr Coveney, Philario, Mr Willmott,
Pisanio, Mr Younge. Varus, Mr Turnour,
Caius Lucius, Mr Pope, Cornelius, Mr Meredith,
Queen, Mrs Knight. Helen, Miss Phillips,
Imogen, (1st time) Mrs. W. WEST,
In Act II. The Glee of "Hark, the Lark at Heaven's gate sings."
And a Dance, composed by Mr. NOBLE.

After which, (21st time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, (1st time) the Grand Oratorio of Cyrus in Babylon,

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 376. Thursday, Jan. 30, 1823. Price 1d.

DRURY-LANE.

Mr. Kean and Mr. Young, in the tragedy of *Cymbeline*, were, last night, as distinguished as ever. Mrs. W. West, in *Imogen*, obtained applause.—There was a good house.

COVENT GARDEN.

Nigel, having been judiciously lopped, was last night performed with excellent effect, and received with loud applause—To-morrow we shall speak further of this piece.

INDUCTION TO NIGEL.

Enter a Lady, followed by an Author, in a cloak and black silk mask.

Author. (Bowing and pointing to the side of the Stage opposite to that on which they have entered) This way will bring you to your box.

Lady. Perhaps
You're a Performer?

Aut. No, ma'am---mind the traps---
'Tis as an author I have sought my fashion.

Lady. I doat on Authors---genius is my passion.
But why then masqu'd?

Aut. That I may not be known.

Lady. What *could* you write, and be so loath to own?
Nothing equivocal, I hope.

Aut. In me
You see—or, but for this disguise, would see;
An unknown champion in the muse's field,
But more consider'd still, as more concealed,
A guest in courts, in camps, in halls, in hovels—
In short—the Author—of the Scottish Novels.

Lady, Delightful!—I've been three whole seasons dying
For your acquaintance—Nay now, don't be flying—
You'll come to me to-morrow evening---mind
Without your masque,---as soon as you have dined,
A little early party---

Aut. Pray excuse me:

Lady. O, no excuses---now you sha'n't refuse me,
Pledge me your word, or, in this public place,
I vow I'll have that vizor from your face.

Aut. I throw me on your honor then: you'll not
Betray me now---my name is ***** ****

Lady, Dear, I'm so sorry.

Aut. Wherefore?

Lady. That's the name
On ev'ry body's tongue—I meant to claim
A secret to myself.---And did *you* write
The Play then, we are come to see to-night ?
Aut. I'm not its author, though I fairly own
'Twas through my means it came before the town.
It's one of those old Plays, revis'd and clipt,
Of which I've several yet, in manuscript,
And from whose scenes you may have sometimes read
A blank verse motto at my chapter's head.
But, as the same event of James's day
Founds *my new Novel, and this ancient Play.*
The actors interweave such scenes of mine,
As come germanely to the play's design.
Lady. Then, this is not, as former plays have been,
The Novel shifted into act and scene ?
Aut. No: for this Novel, you will find, had not,
Like some before it, a theatric plot.
Be not displeas'd then, pray you, nor surpriz'd,
If, for a Novel closely dramatiz'd,
You find a plain, old-fashioned Play before ye,
With the old freedom, varying from the story.
And following only one great rule and measure,
The aim to give a gentle audience pleasure.
Lady. I wish no scenes but yours had been embrac'd ;
Then I might praise, and not commit my taste ;
But to applaud an unestablish'd Poet—
I may get wrong, perhaps, before I know it.
Now Lady Light-blue.—Who's a first-rate wit,
Sa'd the last Comedy was quite a hit :
Miss Sourby, who's a critic and blue stocking,
Said never any thing was half so shocking:
Which was I to believe ?---I do protest,
I never in my life was more distrest !
Aut. To-night, at least, applaud ; and never fear,
But that your smile will carry judgments here ;
E'en the cross critics may be half controul'd—
Lady. Let but the Critics know your Play is old,
And they'll uphold you, be it but to force
Those horrid, forward moderns off the course.
Aut. Spare the poor moderns ; I am of their crew.
Lady. Yes, sir ; but all the world agree, that *you*,
Unlike the moderns of our tiresome race,
Will come, in time, to have an ancient's place.
Nay, more ; I apprehend, that if the Play,
Old as you call it, should succeed to-day ;
The house must thank, in far the first degree,
That modern muse, (long modern may she be,)
Who takes her name from first-born WAVERLEY !

New Theatre Royal, Drury Lane.

This Evening will be performed a Grand Selection of *Antient* and *Modern Music.*

Under the Direction of Mr. BOCHSA.

A New and Superb Orchestra has been designed and decorated by Mr. MARINARI, for this occasion.

At the Commencement of the Performance,

The National Anthem, "*God Save the King,*"

Will be Sung by all the Principal Singers, and full Chorus.

PART I.

A Selection from Handel's Sacred Oratorio,

The Messiah.

With the additional Accompaniments by Mozart.

OVERTURE.

Recit. and Air, Mr Braham—Comfort ye my people
Chorus—And the glory
Recit. and Air, Mr Terrail and Chorus—O thou that tellest

Pastoral Symphony.

Recit. Mrs Salmon—There were Shepherds
Chorus—Glory to God
Air, Mrs Salmon—Rejoice greatly
Air, Mr Tinney—Why do the nations
Recit. and Air, Miss Goodall---But thou didst not leave
Air, Madame Vestris---He was despised
Air, Miss M. Tree---I know that my redeemer liveth
Grand Chorus---Hallelujah!

At the End of the First Part, Aria, Madame Camporese--Vedrai carino

A Concerto on the Violoncello by Mr. Lindley, (composed expressly for this occasion.) Lindley

PART II.

(First time in this Country) a Selection from Rossini's Oratorio,

Cyrus in Babylon.

With English Words, translated and adapted from the Italian.

Overture.

Introduction and Air, Mr Nelson, and Chorus---The Babylonians rejoicing for their victory over the Persians
Recit. and Duet, Mrs Salmon and Mr Braham.---Belshazzar's menaces to Amira, and her fidelity to Cyrus

[*Continued over*]

Chorus, and Air, Miss M. Tree---Cyrus's sorrow for his fate, and exhortion to his companions to revenge him

Recit. Quartet, and Chorus, Miss M. Tree, Miss Povey, Mr Braham, and Mr Tinney—Belshazzar's rage on discovering Cyrus under the disguise of an ambassador

Trio, Mrs Salmon, Madame Vestris, and Mr Braham—The interview of Cyrus and Amira discovered by Belshazzar

Air and Chorus, Mr Braham—Belshazzar in consternation, demands from the sages the interpretation of the hand-writing on the wall.

Recit. and Air, Mr Pyne—Daniel denounces the wrath of heaven against Belshazzar

Air, Mrs Salmon, with Violin Obligato, Mr Mori—Amira's lamentation, at the approaching death of Cyrus and her son

Chorus—The attendants of Amira condole with her

Recit and Cavatina, Madame Vestris---Cyrus's farewell with his sons

Finale, Mrs Salmon, Miss M. Tree, and Mr Nelson, and Chorus---The deliverence of Cyrus

Between the Second and Third Acts,

New Concerto on the Violin by Mr. Mori.

PART III.

A GRAND
Miscellaneous Act,

Grand Double Chorus---He gave them hailstones

Recit and Air, Mr Sapio---In native worth.....*Haydn*

Aria, Mrs Salmon---La biondina; arranged with new variations by *Boschea*

The celebrated Cantata---Alexis; Mr Braham, accompanied on the Violoncello by Mr Lindley

Air, Miss M. Tree---Bid me discourse.....*Bishop*

Scene a Trio, Madame Camporese, Madame Vestris, and Mr Sapio---Crudel Sorde.....(*Zoraida*).....(first time)

Air, Miss Forde---Let the bright Seraphim.....*Handel*

Grand Chorus---Hosanna?.....(*Redemption*).....*Handel*

The Band will be numerous, and complete in every Department.
Leader, Mr SMART.

SIR GEORGE SMART,

Will conduct the Performance, & preside at the Organ, built by Mr Gray

---

The Performers in the Choruses, under the Superintendence of Mr. Watson, will be numerous, and assisted by the Young Gentlemen of His Majesty's Chapel Royal. St. Paul's Cathedral, and Westminster Abbey.

Printed by E. Thomas, Denmark Court Exeter Change, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 377. *Friday, Jan.* 31, 1823. *Price* 1*d.*

DRURY-LANE.

Mr. BOCHSA has commenced the *Oratorio* season with brilliant success. Last night this Theatre had an immense overflow in every part; which may be attributed chiefly to the TALENT which had been united to give effect to some of the finest music that scientific taste could select. The parts from the *Messiah* were admirably executed by Mr. BRAHAM, Mrs. SALMON, Madame VESTRIS, Miss GOODALL, Miss M. TREE, Mr. TERRAIL, &c, The Selection from ROSSINI'S Oratorio of *Cyrus in Babylon*, never performed before in this country, gave great delight, although the style, in general, has more of Operatic effect, than of the deep sublimity of Oratorio music. The Trio between Mrs. SALMON, Madame VESTRIS, and Mr. BRAHAM, was very fine: and the Cavatina by Madame VESTRIS was beautiful, and sung in her best manner. Miss POVEY, Mr. NELSON, and Mr. PYNE, had portions of this Selection which they executed in a most pleasing manner. The Chorusses are grand. This part of the Selection was most favorably received. In the *Miscellaneous Act*, Mr. SAPIO, Mr. BRAHAM, Madame CAMPORESE, Madame VESTRIS, Miss FORDE, and Miss M. TREE, received much applause. Madame CAMPORESE was encored in the Aria from MOZART, *"Vedrai carino."* Mr. LINDLEY'S new concerto on the Violoncello, was rapturously received; as was Mr. MORI'S admirable performances on the Violin, We never saw an audience more generally pleased.

Miss PATON could not appear, having a severe cold.

This is the last night of Messrs. KEAN and YOUNG acting together, until Mr. Young's return from his provincial engagements in April.

COVENT GARDEN.

THE applause with which the announced third performance of *Nigel, or the Crown Jewels*, was marked on Wednesday night, was justly due to the improved nature of the piece. Let it be remembered, that if we have not a MASSINGER, or BEN JOHNSON, we have, at least, an author who has made a bold, and not imbecile attempt, to obtain for *modern* dramatic writers a higher character than they have had hitherto attached to them.

EPILOGUE to NIGEL,

Spoken by Mrs. CHATTERLEY.

Here I am once again—Pray be seated—don't fidget ;
I've something important—pray listen to Bridget !
I walk'd from Paul's Wharf, all along by Fleet-ditch,
To Whitehall—where I met with King James—he's a witch
He sees future destinies marked on the globes ;
" Sit ye down, child," he cried. Then he twitch'd up his robes.
" I'll tell you your fortune." Odd thoughts seem'd to strike him,
" You've got an old husband." " Yes !" " How do you like him ?"
" Um."—" Speak"—" Pretty middling : confess if I must,
" He's not like old Port, sir, the better for *rust :*
" Time mellows our wine : *that* improves ev'ry hour,
" But husbands, kept too long, are apt to turn sour."
" Odd's fish ! you're a wag, girl, take paper and pen."
Then he stalk'd up and down ; twitched his robes up again,
And thus, deeply vers'd in the planets' decree,
Foretold London's fate in the year twenty-three.
" Young Ensigns in whiskers, and Dandies in stays,
" Will niddety nod it in cabriolets :
" O'er pavements ill mended, will kick up a clatter—
" If *their* necks alone were in danger, no matter.
" A frost will make noses on new year's day tingle ;
" A new Marriage Act will keep bachelor's single,
" While Homer's Achilles, without boots or gaiters,
" Will stand in Hyde-park to astonish the Skaiters.
" Great folks will be gadding to Paris and Rome,
" They'd better by half spend their money at home.
" Covent-garden will keep up her scenic renown,
" And one Sleeping Beauty will wake half the town.
" But," (here he look'd grave) " in that year twenty-three,
" She'll make a stage play of my Jewels and Me,
" (As Shakspeare serv'd Bessy, our great predecessor,)
" Brought on in a crib, like a pig on a dresser.)
" 'Tis *'ludere sacris,'*—(and here he look'd graver)
" And yet—if you ask it—they'll treat me with favor."
" Ah ! sire," I replied, " you may fail in your plan,
" You don't know the Pit !—But I'll do what I can."

(To the audience.)

Then, sirs, by your hands, prove I've utter'd no fiction,
And verify bonnie King Jamie's prediction.

Printed by E. THOMAS, Denmark Court Exeter Change, Strand.

Published by C. HARRIS, at his Theatrical Library, No. 25, Bow Street; and Sold by CHAPPELL and Son, Royal-Exchange.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

OTHELLO,

Othello, Mr. KEAN, Iago, Mr. YOUNG,
Cassio, Mr. COOPER, Roderigo. Mr. PENLEY,
Duke of Venice, Mr. King, Brabantio. Mr. Powell, Paulo, Mr Read,
Montano, Mr. Barnard, Marco, Mr. Douglas, Julio, Mr. Crooke,
Gratiano, Mr. Meredith, Leonardo, Mr. Yardley, Luca, Mr. Turnour,
Lodovico, Mr. Thompson, Messenger, Mr. Willmott

Desdemona, Mrs. W. WEST, Emilia, Mrs. GLOVER.

After which, (22nd time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY. Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
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Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
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Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, She Stoops to Conquer, Tony Lumpkin, Mr. Liston, with the new Pantomime.

Theatre Royal, Covent Garden.

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Or, the CROWN JEWELS.

King James, Mr. BARTLEY, Buckingham, Mr. HUNT,
Lord Nigel, Mr. ABBOTT, Lord Dalgarno, Mr. C. KEMBLE,
Sir Geoffry, Mr. CHAPMAN, Heriot, Mr. EGERTON,
Skourlie, Mr. W. FARREN, Trapbois, Mr. BLANCHARD,
Strappet, Mr. FAWCETT, Peppercole, Mr. FARLEY,
Jenkin Vincent, Mr. COMER, Page to Dalgarno, Master Longhurst,
Hildebrod, Mr. Taylor, Skeiter, Mr. Norris, George, Mr. Mears,
Skourlie's Clerk, Mr Ley, John, Master C. Parsloe. Henry. Mr Louis,
Martha, Miss LACY, Margaret, Miss FOOTE,
Bridget, Mrs. CHATTERLEY.

The Prologue to be Spoken by Mr. YATES and Miss FOOTE.

The Epilogue by Mrs. CHATTERLEY.

The following beautiful new Scenery is exhibited.

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Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.

Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Maid Marian, with the Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 378. Saturday, Feb. 1, 1823. Price 1d.

DRURY-LANE.

The Tragedy of *Othello* was acted yesterday evening; and it being the last time Mr. Kean and Mr. Young were to appear together, until some months elapse, the occasion proved highly attractive, for the house was nearly quite full at first price. Both these gentlemen seemed anxious to leave a strong impression on the minds of their auditors, by the excellence of their acting. Mr. Kean, as the *Moor*, exhibited that astonishing power which he has of delineating the mental agitation of the part, and with a force that he never surpassed. It is impossible to be unmoved at his convulsive bursts of rage, as the seeming proofs of Desdemona's asserted guilt are brought forward by the wily Ancient:—nor but to feel pity at his lamentations for his overthrown happiness at her lost love, so finely concentrated in the desponding "farewell" to all that as a man, and a soldier, he had valued as affording honorable distinction.

Mr. Young played *Iago* in a fine off-hand style, that gave peculiar effect to the thorough villainy of the character. It has been said in theatrical language, that the part of *Iago* is an *up-hill* one; that is, a part which no actor can make much of in seeking the *favor* of his audience. It is certainly a disgusting character—but Mr. Young renders its worst points so full of ease and sarcastic talent, that a relish is created for every word that drops from him, although detestation attends the baneful principle developed.

The Union of two such actors in eminent characters, in a celebrated play, has produced a great stimulous for theatrical entertainments of the higher species; and proves that it is in the power of Managers, supported by their Performers, to lead the Public to an enjoyment of Plays that maintain a correct taste.

Mr. Cooper, as *Cassio*, and Penley, as *Roderigo*, acted very well. Mrs. W. West's, *Desdemona*, is one of her most pleasing characters. Mrs. Glover, gives as much effect to *Emilia*, as could be desired.—Great applause marked the sense the audience had of the manner in which the whole tragedy was performed; and we might remark, that there was mingled therewith, no slight feeling of approbation towards Messrs. Kean and Young for having disregarded all unworthy spirit

of rivalship, and bringing their *united* powers forward for the gratification of the public. In the name of that public, we may venture to thank them, and to express a hope of as speedy a re-appearance in their combined distinguished efforts, as previous arrangements will admit of.

Mr. Liston acts here to-night his droll part of *Tony Lumpkin*—being his second appearance on *this* stage. A new Farce, to be called, "*As Deaf as a Post,*" is in rehearsal, in which he is to have a principal character.

COVENT GARDEN.

The third performance of "*Nigel : or, The Crown Jewels,*" was, last night, most favorably received by a crowded audience. This Play contains much matter to entertain and interest; and acted as it is in all its parts in the most able manner, it is likely to prove attractive for some time. It was announced for Monday amidst decided applause.

Choral Fund.—A *Concert* for the Benefit of this excellent charity, supported by a host of musical talent, is to be given at the *English Opera House,* on Monday next.

Songs in the New Opera of "Maid Marian."

Quartetto—Miss Tree, Mr. Pyne, Mr. Ley, and Master Longhurst—*Listen, listen, he must be near.*

Ballad—Miss Tree—*A damsel stood to watch the fight.*

Quintette—Miss Tree, Mr. Farren, Master Longhurst, Mr. Tinney, and Mr. Ley—*Though he be now a grey, grey, friar.*

Song—Mr. Pearman—*The slender beech and the sapling oak.*

Glee and Chorus—Messrs. Pearman, Pyne, and Isaacs—*Hart and Hind are in their lair.*

Duet and Chorus—Miss Henry, Miss Dunn, &c.—*Gather each flower.*

Glee—Messrs Pearman, Pyne, Isaacs, &c.—*With hawk and hound we merrily sweep.*

Song—Miss Tree—*Let us seek the yellow shore.*

Chorus—*Revenge ! revenge ! yon flames that shake.*

Glee and Chorus—Mrs. Bishop, Mrs. Sterling, Miss Love, &c.—*The red, red, wine, in the beaker dances.*

Sestette—Messrs. Pearman, Hunt, Taylor, Isaacs, Tinney, and Goulden—*O, bold Robin Hood, is a forrster good.*

Bravura—Miss Tree—*To arms ! 'tis Freedom calls upon the brave.*

Ballad—Mr. Pearman—*O well do I remember that lone but lovely hour*

Chorus—*Shout for the Monarch ! whose glorious name.*

Introduced Duet by Miss Tree and Master Longhurst.

Printed by E. Thomas, Denmark Court Exeter Change, Strand.

Theatre Royal, Covent Garden.

This Evening the Opera of

Maid Marian.

Richard the 1st, King of England, Mr. T. P. COOKE,
Baron Fitzwater, Mr. W. FARREN,
Robert Fitzooth, Earl of Locksley, Mr. ABBOTT,
William Gamwell, Mr PEARMAN,
Friar Peter, *Mr. Keeley,* Sir William of the Lee, *Mr. Chapman,*
Friar Michael, Mr. C. KEMBLE,
Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT.

After which, (32nd time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.

3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.

Scene 2—THE ENCHANTED CEDAR GROVE.

Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst

Scene 3—The OUTSIDE OF THE CASTLE.

Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.

Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP.

The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.

Scenes 6 & 7—The Egyptian Pyramids—The Port of Rosetta.

8 and 9—Pavilion Palace, Brighton—Waterloo Bridge, by Moonlight.

Scene 10—Quadrant in the New Street.

Scene 11—HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.

Scene 12—Village near London.

Scene 13—No 33, PALL MALL—What happened there, and Consequences.

Scene 14 & 15—Outside of Pastry Cook's—Inside of ditto on Twelfth Night.

Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.

Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

On Monday, Nigel, with the Pantomime.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

She Stoops to Conquer.

Hardcastle, Mr. MUNDEN, Hastings, Mr. PENLEY,
Tony Lampkin, Mr. LISTON, (his 2nd. appearance at this Theatre,)
Landlord, Mr. G. Smith, Jeremy, Mr. W. H. Williams,
Young Marlow, Mr. COOPER, Sir Charles Marlow, Mr. GATTIE,
William, Mr. Randall, Marlow's Servant, Mr. Turnour,
Diggory, Mr. Hughes, Roger, Mr. Coveney, James, Mr. Douglas,
Fellows, Messrs. Read, Meredith, D. Smith, Smith, Povey.
Miss Hardcastle, Mrs. DAVISON,
Miss Neville, Mrs. H. HUGHES, Mrs. Hardcastle, Mrs HARLOWE.

To which will be added, a New Divertisement, called The

Halt of the Caravan.

Including the National Dances of
THE PAS RUSSE—THE SPANISH BOLERO,
A Hornpipe A L'Anglaise—and a Grand Asiatic Pas De Deux.
The principal Characters by Mr. and Mrs. OSCR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.

After which, (23rd time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The following is the New Scenery,—with the principal Characters.
Scene 1. Wood-Cutter's Cottage. [Sunset]
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

On Monday, Richard the Third, with The Agreeable Suprise, and (first time) a new Ballet, called The Swiss Villagers.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 379. *Monday, Feb. 3, 1823.* *Price 1d.*

DRURY-LANE.

She Stoops to Conquer was, on Saturday evening, acted for the second time since Mr. Liston's appearance *here*, and was received with much laughter throughout. Nothing can equal the *oddity* of this gentleman's *Tony*—but every play-goer knows it well; and that it defies description; so we shall not attempt to sketch what must be seen to be enjoyed in any degree:—The house was pretty well attended in the course of the evening.

COVENT GARDEN.

Maid Marian and the *Pantomime*, were represented to a moderately filled house on Saturday.

"NIGEL; OR, THE CROWN JEWELS."

This Play being now printed, we have had a better opportunity of judging of its merits. The author has evidently built his chief expectation of success on the representation of Character and Manners in the time of *James the First*. In the execution of this plan, he has taken the Novel of "*The Fortunes of Nigel*," as affording the best materials for such a developement on the *Stage*, and selected many of the characters, and borrowed the chief part of his plot and incidents from it. He has certainly effected this object very satisfactorily, for all his characters are brought out with great distinctness; and the peculiar habits, and condition of society at the period in question, are faithfully embodied and rendered prominent. In respect to the literary qualities of the *dialogue*, we hardly consider it fair, in a Play so designed, to compare it with our elder dramatists of the same school; for a certain concession to *modern* taste was requisite, which demanded a greater attention to what is called the *business* of the Piece, than to the elaborate display of *wit*. We, therefore, find little of ambitious writing in the dialogue, which is principally confined to the elucidation of the dramatis personæ, and

the story. There are parts in this Drama, which are productive of good effect, and that deserve particular notice : such as the scene in the second act, where *Skourlie* prosecutes his eager suit to *Margaret ;* also the scene at *Traphois' ;* and likewise that in *Skourlie's* Office. The Play is written by no vulgar pen.

The following are the words of a Song, which Miss Foote sings very prettily.

Song—Margaret.

Beneath the earth, in her lonely caves,
And across the unsheltered moor,
Above the rocks where the tempest raves,
And along the wide water'd shore.

And by tangled forest, and craggy hill,
The haunts where the tygers prey,
Through pain and peril, undaunted still,
Love will find out the way!

You may think him timid, so fast he flies,
And speaks with a tone so mild ;
You may deem that darkness has veil'd his eyes,
Or believe him a simple child !

But if she, whose beauty is love's delight,
Be conceal'd from the beam of day,
Set a thousand guards on that lady bright,—
Love will find out the way !

Without a guide, and without a clue,
Through the realms of unmeasur'd space,
Where the Dove herself, that returns so true,
Would be lost in her airy race ;
Though the night wind sweep, or the chill rain fall,
Or the sun dart his fiercest ray.
Oh ! love, unconquer'd, will speed through all,
Love will find out the way !

Choral Fund.—The *Grand Concert* for the Benefit of this excellent Charity, takes place to-night at the *English Opera House.*

Miss Kelly (of the English Opera House) is now performing at Dublin. The Pieces of *Love's Dream*, *Gil Blas*, and *Gretna Green ;* in each of which she sustained a chief character with such distinguished success at the former house, are to be produced in order for her to appear in them.

Miss Stephens took her benefit, and leave of the Dublin audience, last Friday, in the character of *Lilla*, in *The Siege of Belgrade* ; and *Margaret*, in *No Song No Supper.*

Printed by E. Thomas, Denmark Court Exeter'Change, Strand.

Theatre Royal, Covent Garden,

This Evening, (4th time) a new Play, called

NIGEL;

Or, the CROWN JEWELS.

King James, Mr. BARTLEY, Buckingham, Mr. HUNT,
Lord Nigel, Mr. ABBOTT, Lord Dalgarno, Mr. C. KEMBLE,
Sir Geoffry, Mr. CHAPMAN, Heriot, Mr. EGERTON,
Skourlie, Mr, W. FARREN, Trapbois, Mr. BLANCHARD,
Strappet, Mr. FAWCETT, Peppercole, Mr. FARLEY,
Jenkin Vincent, Mr. COMER, Page to Dalgarno, Master Longhurst,
Hildebrod, Mr. Taylor, Skelter, Mr, Norris, George, Mr. Mears,
Skourlie's Clerk, Mr Ley, John, Master C. Parsloe, Henry. Mr Louis,
Martha, Miss LACY, Margaret, Miss FOOTE,
Bridget, Mrs. CHATTERLEY.

The Prologue to be Spoken by Mr. YATES and Miss FOOTE.

The Epilogue by Mrs. CHATTERLEY.

The following beautiful new Scenery is exhibited.

Lord Dalgarno's Chamber, by *Mr. Pugh*—The Ring Closet, by *W. Grieve*--Strappet's House, by *Hodgins*--The Park in King James' time, by *Grieve*—The Bull Dog Public House, by *T. Grieve*—A Street, by *Pugh*—Lord Nigel's Bedchamber at Trapboi's—Trapbois' Bedchamber, by *T. Grieve*—Greenwich Park, by *Pugh*—Parapet in the Tower, with distant View of London, by *Grieve*. Skourlie's Office, by *Hodgins*—Whitehall Garden, with a View of the Thames, by *Grieve*.

After which, (33rd time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.

3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.

Scene 2—THE ENCHANTED CEDAR GROVE-

Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst

Scene 3—The OUTSIDE OF THE CASTLE.

Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.

Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP

The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.

Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.

Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20---The Palace of the Fairy Blue Bell.

To-morrow, Rob Roy, with the Pantomime.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

King Richard III.

King Henry, Mr POPE, Prince of Wales, Miss G. CARR,
Duke of Glo'ster, Mr. KEAN, Earl of Richmond, Mr. COOPER,
Duke of York, Master R. CARR, Lord Stanley, Mr. POWELL,
Duke of Buckingham, Mr. PENLEY, Tressell, Mr. YOUNGE,
Duke of Norfolk, Mr. THOMPSON, Tyrrell Mr. RANDALL,
Earl of Oxford, Mr. COVENEY, Lord Mayor, Mr. MEREDITH,
Sir Richard Ratcliffe, Mr CROOKE. Forest, Mr READ,
Sir Robert Brackenbury, Mr. KING. Sir W. Catesby Mr MERCER,
Dighton, Mr WALKER, Blunt, Mr DOUGLAS,

Elizabeth, Queen of Edward the Fourth, Mrs GLOVER,
Lady Anne, Mr. W. WEST, Duchess of York, Mrs KNIGHT.

After which, (1st time,) a new Pastoral Ballet, by Mr. NOBLE, under the title of

The Swiss Villagers.

The principal Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.

Mr MEREDITH, Mrs. WILLMOTT,
Mess. Turnour, Hounor, Hopè, Mathews. Godbee. White, R. Carr
Mesdms. Cooper, Tokely, Gibbons', Phillips, Valancy, Best, Pitt.

To conclude with (by permission of the Proprietors of the Theatre Royal, Haymarket) the Musical Farce of The

Agreeable Surprise.

Sir Felix Friendly, Mr. GATTIE
Compton, Mr. G. SMITH, Chicane, Mr. HUGHES,
Eugene, Mr. BARNARD,
Thomas, Mr MEREDITH. John, Mr COVENEY;
Lingo, Mr LISTON,
Cudden, Mr TURNOUR, Stump, Mr READ,
Mrs. Cheshire, Mrs HARLOWE,
Cowslip, Mrs H. HUGHES, Fringe, Mrs ORGER,
Laura, Miss CUBITT.

To-morrow, Exchange no Robbery, Simpson & Co. Old and Young.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 380. Tuesday, Feb. 4, 1823. Price 1d.

DRURY-LANE.

Mr. KEAN acted *Richard the Third* last night, with all his usual powerful effect, and received much applause from a numerous audience. After the Tragedy, a new Ballet composed by Mr. NOBLE, entitled *The Swiss Villagers*, was produced. The Scene is laid in the heart of a Village in Switzerland, and the action represents merely the wedding of a young couple, (Mr. and Mrs. NOBLE) with the courtship of another pair of turtles, (Mr. and Mrs. OSCAR BYRNE), a little chequered, as all love affairs are, with jealousy, arising from the arts of a fair villager, (Miss TREE) who has a penchant for the latter youth, and who at length yields to the superior attractions of her rival. The scene is pretty, but there is too much light thrown on the back ground, by which the outlines of the mountains and sky are rendered too distinct. The dancing was charming, and received continual applause. The Manager is very judicious in thus varying and relieving the entertainments of the evening, with such Divertisements.

The Farce of *The Agreeable Surprise* followed, in which Mr. LISTON performed *Lingo*. The drollery he displayed often convulsed the audience, particularly in the scene with *Cowslip*, who was very pleasingly represented by Mrs. H. HUGHES. Her song was encored. Miss CUBITT, acted *Laura*, and sang very sweetly. Miss HARLOWE performed *Mrs. Cheshire* with much humour. The other characters were very suitably supported.

To-morrow, Massinger's Play of *A New Way to Pay Old Debts*, Sir Giles Overreach, Mr. KEAN, with a *Divertisement*, and (first time at this Theatre) *Killing No Murder*, Apollo Belvi, Mr. LISTON, Buskin, Mr. HARLEY.—On Thursday, the Comedy of *The Heir at Law*, Lord Duberly, Mr. LISTON—On Friday, *Exchange no Robbery*, with *Old and Young*, the Four Mowbrays, by Miss CLARA FISHER, and *Killing no Murder*.—On Saturday, the English Opera of *Artaxerxes*, the part of *Mandane* by Miss STEPHENS, (being her first appearance on this Stage) *Arbaces*, Mr. BRAHAM.—After which will be produced, a new Farce, in two acts, called *Deaf as a Post!* the prin-

cipal Character by Mr. LISTON.—On Monday, the 10th, the tragedy of *Pizarro, Rolla* by Mr. KEAN.

Mr. ELLISTON and Mr. KEAN, &c. &c. did a very kind thing on last Thursday They went down to the Croydon Theatre on that evening, (being the Oratorio-night at Drury Lane) and got up *The Merchant of Venice,* and the Farce of *The Liar.* for the Benefit of a distressed brother Performer. Mr. KEAN played *Shylock;* Mr. COOPER, *Bassanio,* Mr. POWELL, *Antonio,* Mr. W. WEST, (of the Haymarket) was *Launcelot Gobbo,* and Mrs. W. WEST acted *Portia;* Mrs. ORGER, *Nerissa;* and *Jessica* was represented by Miss CUBITT Of course, Mr. ELLISTON was the *Young Wilding* in the Farce. The Croydon folks crowded to the Theatre, and those that got in, were highly pleased.

COVENT GARDEN.

THE new Play of *Nigel: or the Crown Jewels,* was performed last night to a very good house It was again well received, and announced for to-morrow. The acting of Mr. C. KEMBLE, as *Dalgarno,* is excellent. It has all the requisite freedom of manner of the gay, unprincipled, and daring nobleman, whose fiery temper admits of no restraints, not even under the rebuke of his sovereign. Mr. W. FARREN's *Shourlie,* is an equally admirable representation. This gentleman shews surprising versatility of talent—whether as a Lord Ogleby, a Sir Thurio, a Malvolio, a Sir Peter Teazle, a Domine Sampson, or a Skourlie, he never fails to entertain in the highest degree. He always conceives his characters rightly, and executes them with judgment, and true effect. Miss FOOTE makes a very charming *Margaret;* and Mrs. CHATTERLEY's *Briget,* is extremely well done:—But in regard to the acting of this piece, we need hardly particularise, for every performer in it gives the necessary weight to his part. The scenery can hardly be too much praised, both in respect to design and execution. The view of ancient London from a parapet of the Tower at sunset, is uncommonly fine. The dresses also are splendid and appropriate. In short, this Piece, viewing its object to give a living picture of the general character and manners of the time it refers to, and the pains taken to render its subordinate parts correct and effective, merits a continuance of public favor.

To-morrow, (5th time) the new Play of *Nigel;* on Thursday, the Opera of *Love in a Village;* Young Meadows, by Mr. LARKIN, being his first appearance on this stage, *Rosetta,* by Miss PATON, her first appearance in that character. On Saturday, (20th time) the new Opera of *Maid Marian.* On Monday, Shakspeare's Play of *King Henry the Eighth.*—A new Tragedy is in rehearsal.

Printed by E. THOMAS, Denmark Court Exeter'Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. EGERTON,
Rashleigh Osbaldistone, Mr. ABBOTT, Owen, Mr. BLANCHARD,
Francis Osbaldistone, Mr. DURUSET,
Capt, Thornton, Mr. CONNOR, Major Galbraith, Mr. J. ISAACS,
Rob Roy Macgregor Campbell, Mr. YATES,
Hamish and Robert, (his Sons) Messrs. Sutton and Parsloe,
Dougal Mr. COMER, Baillie Nichol Jarvie, Mr. W. FARREN,
Macstuart, Mr. Mears, Allan, Mr. Norris, Macvittie, Mr. Norris,
Jobson, Mr. King, Serjeant, Mr. Grant, Corporal, Mr. Ryals,
Lancie, Mr. Heath, Host, Mr. Tinney,
Saunders Wylie, Mr. Claremont, Andrew, Mr. Crumpton,

Diana Vernon, Miss M. TREE, Helen Macgregor, Mrs. FAUCIT,
Martha, Miss GREEN, Mattie, Mrs. STERLING,
Jane Macalpine, Miss Shaw, Hostess, Mrs Coates. Katty, Mrs Hudson,

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After which, (34th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Miss BRISSAK.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20---The Palace of the Fairy Blue Bell.

To-morrow, Nigel, with the Pantomime.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

Exchange no Robbery.

Sir O. Cranbury, Mr. TERRY,
Sir Lennox Leinster, Mr. FITZWILLIAM,
Captain Littleworth, Mr. PENLEY,
Swipes, Mr. J. BARNES, Lamotte, Mr. GATTIE,
Sam Swipes, Mr. LISTON,
Potts, Mr. Coveney, John, Mr. Turnour,
Snowball, Master Colborne,

Lady Cranbury, Mrs. GLOVER,
Miss Melrose, Miss SMITHSON,
Mrs Swipes, Mrs. ORGER, Lapelle, Mrs HUGHES

After which, a new Comedy, in 2 acts, called,

Simpson & Co.

The Principal Characters by

Mr. TERRY, Mr. COOPER, Mr. MEREDITH, Mr. HONNER,
Mrs. DAVISON, Mrs, GLOVER, Mrs. W. WEST, Mrs. ORGER.

To which will be added the Farce of

Old and Young.

Mr. Wilton, Mr. TERRY, Charles Mowbray, Mr. MERCER,
Matilda Mowbray, a Child, (assuming the Children's Characters of Master Hector Mowbray, Master Gobbleton Mow bray, Master Foppington Mowbray) Miss CLARA FISHER

To-morrow, A New Way to Pay Old Debts, with a Divertisement, and Killing no Murder.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 381. *Wednesday, Feb.* 5, 1823. *Price* 1*d.*

DRURY-LANE.

By permission of the Proprietors of the Haymarket Theatre, the Comedy of *Exchange no Robbery* was acted here last night, in order to exhibit Mr. Liston in his famous part of *Sam Swipes*. Incessant laughter fatigued the muscles of every countenance at his most ludicrous representation of that essence of vulgarity. His first appearance in the velveteen jacket and *small*-clothes, which latter were worn with infinite *ease* to his limbs, offered as droll a picture of the son and heir of *The Pig and Windmill*, as the most humorous imagination could conceive. Then, his transmogrification into the *gentleman*—the imagined son and heir of a K. C. B—whaleboned and starched, with nothing pliable about him but his queer features, and the inveterate habits of the *bar* for ever breaking out, offered another equally comic figure for mirth to shake her sides at. Mr. Terry as *Sir C. Cranbury, K. C. B.* also contributed largely to the humor of the Piece, by the manner in which he displayed his utter aversion at his supposed son and heir. Mr. Gattie made a good *Lamotte*, and Mr. Barnes and Mr. Penley did their parts sufficiently well; Mr. Fitzwilliam only wanted a little vivacity to make *Sir Lennox Leinster* what he should be. Mrs. Glover as *Lady Cranberry*, Miss Smithson as *Miss Melrose*, and Mrs. Hughes as *Lapelle*, acted very agreeably.

Simpson and Co. and Miss Clara Fisher's Farce, as we may call *Old and Young*, concluded the evening's entertainments with most pleasant effect.—There was a very good house.

COVENT GARDEN.

Rob Roy Macgregor and the *Pantomime*, drew a crowded house in some parts, last night. Mr. Yates was *Rob* in the absence of Mr. Macready, and executed the part very respectably. Mr. W. Farren acted the *Baillie* with *genuine* humor. Miss M. Tree represented *Diana Vernon* very charmingly, and sang divinely.—She was encored in *The Highland Lad.*

The *New Tragedy* now in rehearsal here, is said to be written by Miss Mitford, whose *Poems* have attracted considerable attention. It is to be called *The Two Foscari.* Mr. C. Kemble, Mr. Macready,

Mr. BENNETT, (who appeared as Glo'ster lately) Mr. YATES, Mis F. H. KELLY, and Miss FOOTE, we hear, are to have characters in it. The Piece is very favorably spoken of.

SURREY THEATRE—At this Theatre, the Melo-drame of *The Fortunes of Nigel*, and a Piece called and founded on *Jane Shore*, were performed. Miss EDMISTON, who, wonderful to say, is here from Drury, acted *Lady Hermione* in the former, and *Jane Shore* in the latter piece with great talent.—The house was crowded.

MR. MATHEWS writes thus from America, in a Letter dated at Boston. "My success here (New York) has drawn down the vengance of a fanatic, who is popular in his way. He preached a sermon called "The Pestilence—a Punishment for Public Sins," in which he points out the causes of the late scourge to the city—amongst which, are the Theatre, and one in particular: for by a most amusing anachronism, he makes out, that my drawing crowds together in November, was one of the causes of a pestilence which commenced in July, Take his own words as published by himself.—"What I pray you, are we to think of society amongst us, when at the very moment that God's pestilence was the heaviest upon us, we are credibly informed in one of our public Gazettes—'*that the non-appearance of a celebrated Comedian*, (MATHEWS) *upon our Stage, in consequence of our calamity, had cast as much gloom over our city as the fever itself!*' Must not we conclude" (proceeds the fanatic) "that the spirit of dissipation is deeply rooted amongst us, when we find at this very time when our inhabitants are called more solemnly than ever they were before, to consider their ways and humble themselves before God, that the Theatre, that school of SATAN, that nursery for Hell, is overflowing night after night with our citizens, to witness the mimicries of an Actor whom God Almighty *sent* here at this very time in his *wrath*, as a man better qualified, by all accounts, than any other in the world to dissipate every serious reflection, and harden men in folly and sin. If such be our spirit as a community, have we not deserved God's chastisements? Can we not find in this thirst after dissipation, a fruitful cause of our late calamity?"—Notwithstanding this, the *Satanic Agency* of the wicked MATHEWS, goes on amidst thousands of laughing sinners at Boston.

Mr. PUTNAM's second night of *Readings and Recitations*, at the Argyle Rooms, takes place *to-morrow*: and we may take the liberty of pointing out the occasion as one equally calculated to entertain and instruct.

Printed by E. THOMAS, Denmark Court Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening, (5th time) a new Play, called

NIGEL;

Or, the CROWN JEWELS.

King James, Mr. BARTLEY, Buckingham, Mr. HUNT,
Lord Nigel, Mr. ABBOTT, Lord Dalgarno, Mr. C. KEMBLE,
Sir Geoffry, Mr. CHAPMAN, Heriot, Mr. EGERTON,
Skourlie, Mr, W. FARREN, Trapbois, Mr. BLANCHARD,
Strappet, Mr. FAWCETT, Peppercole, Mr. FARLEY,
Jenkin Vincent, Mr. COMER, Page to Dalgarno, Master Longhurst,
Hildebrod, Mr. Taylor, Skelter, Mr, Norris, George, Mr. Mears,
Skourlie's Clerk, Mr Ley, John, Master C. Parsloe, Henry. Mr Louis,
Martha, Miss LACY, Margaret, Miss FOOTE,
Bridget, Mrs. CHATTERLEY.

The Prologue to be Spoken by Mr. YATES and Miss FOOTE.

The Epilogue by Mrs. CHATTERLEY.

The following beautiful new Scenery is exhibited.

Lord Dalgarno's Chamber, by *Mr. Pugh*—The Ring Closet, by *W. Grieve*--Strappet's House, by *Hodgins*--The Park in King James' time, by *Grieve*—The Bull Dog Public House, by *T. Grieve*—A Street, by *Pugh*—Lord Nigel's Bedchamber at Trapboi's—Trapbois' Bedchamber, by *T. Grieve*—Greenwich Park, by *Pugh*—Parapet in the Tower, with distant View of London, by *Grieve*. Skourlie's Office, by *Hodgins*—Whitehall Garden, with a View of the Thames, by *Grieve*.

After which, (35th time) a New Grand and Comic Paintomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abuab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20---The Palace of the Fairy Blue Bell.

To-morrow, Love in a Village, with the Pantomime.

New Theatre Royal, Drury Lane.

This Evening, (by Special Desire,) the Tragedy of

MACBETH.

Duncan, King of Scotland, Mr. POWELL,
Malcolm, Mr. MERCER, Banquo, Mr. POPE,
Macbeth. Mr. K E A N, Macduff, Mr. COOPER,
Donalbain, Mr. CROOKE. Lenox, Mr. KEAN,
Rosse, Mr. PENLEY. Fleance, Miss CARR,
Siward, Mr THOMPSON, Seyton, Mr COVENEY,
Serjeant, Mr BARNARD, Physician, Mr. MEREDITH
Murderers, Mess Willmott, Read,
Officers, Messrs. Turnour, Douglas, &c.

Lady Macbeth, Mrs. W. WEST,
Gentlewoman, Mis. PHILLIPS,
Hecate, Mr G. SMITH, 1st Witch, Mr J. BARNES,
2nd Do. Mr. BARNES, 3rd Do. Mr. HARLEY,

Singing Witches—By the Vocal Strength of the Company.

After which, (2nd time,) a new Pastoral Ballet, by Mr. NOBLE, under the title of

The Swiss Villagers.

The principal Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.

Mr. MEREDITH, Mrs. WILLMOTT,
Mess. Turnour, Honner, Hope, Mathews, Godbee. White, R. Carr
Mesdms. Cooper, Tokely, Gibbons', Phillips, Valancy, Best, Pitt.

To conclude with, (1st time at this Theatre) the Farce of

Killing no Murder!

Sir Walter Wilton, Mr. GATTIE,
Jack Wilford *(as Bradford)* Mr. MERCER,
Mr. Apollo Belvi, Mr. LISTON, Tap Mr GIBBON,
Buskin, Mr. HARLEY.
Chairmen, Messrs. Read, and Walker,
Mrs. Watchet, Mrs HARLOWE,
Miss Nancy, Miss POVEY, Fanny, Miss CUBITT.

To-morrow, The Heir at Law, &c.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice*"

No. 382. *Thursday, Feb.* 6, 1823. *Price* 1*d.*

DRURY-LANE.

MACBETH was represented last night, and Mr. KEAN played the blood-stained usurper with considerable effect, particularly in the dagger and the banquet-scenes, in which he obtained marked approbation. He is happier in all the parts that require energy, than in those of a less decided description. Mr. COOPER received applause in *Macduff*. Mrs. W. WEST is still put into the part of *Lady Macbeth*, for which she is in no way calculated. We deeply regret this continued perversion of her talents; because we are convinced that every time she thus widely departs from her proper and highly attractive line, she does herself an injury with a considerable portion of her audience.

After the Tragedy, HOOKE's Farce of *Killing no Murder*, was represented for the first time at this Theatre. The first act of this piece is very dull, except at the close, when *Buskin* assumes the various characters forming a country inn establishment. Mr. HARLEY executed this part very dexterously, but we do not think *Buskin* is exactly the best of his comic personations. The author of this piece, on its first production, rested every thing on the peculiar manner and adroitness of MATHEWS and LISTON—the little screwed-up mouth, and ventriloquial powers of the former, and the grotesque physiognomy and air of the latter, formed the chief humor of the affair. HARLEY, with all his talent for fun, wants Mathews's mouth and voice, and his Buskin is, therefore, less effective, although still very amusing. LISTON was at his old post, and in *Apollo Belvi* moved the risible faculties of the most cast-iron-featured beholder in the house. The *duet* between these two anti-doldrums was encored amidst a roar of laughter. Mr. GATTIE as *Sir Walter*, suffered the inflictions of comb, puff, and razor, with most becoming impatience.

Miss CUBITT and Miss POVEY sang their songs in pretty style; and the audience, which was very crowded, went away apparently highly pleased.

COVENT GARDEN.

THE new Play of "*Nigel; or, the Crown Jewels,*" was acted last night, for the fifth time, and as favorably received as before. The *Pantomime* followed; and although it has been performed for *thirty-five* nights, there is still some *drawing*-power in it. However, it may now be considered to have had its run, and many play-going people are beginning to feel anxious for a change.

To-night, considerable curiosity will be excited by the *debut* of a new singer in the character of *Young Meadows*, and the first appearance of Miss PATON as *Rosetta*. This young lady's voice is of such admirable quality, and she manages it with so much power, skill, and taste, that she cannot fail to render this her new part as distinguished as any of the best of her predecessors have done.

Mr. MACREADY, and Miss F. H. KELLY, have been performing at the Bristol Theatre.

The Public are very desirous of seeing more of Mrs. OGILVIE.

ARGYLL ROOMS,

This Evening, Mr. PUTNAM will give his Selection of *READINGS AND RECITATIONS* (second time this Season.)

PART I.—The Wife and the Mother..... DEAN KIRWAN.
The Pulpit..... COWPER.
Anecdote..... REES.
Slavery..... COWPER.
Female Orators.....ADDISON.

PART II.—Invocation to Light.....MILTON.
How d'ye do? and good bye.....SPENCER.
Mary, the Maid of the Inn.....SOUTHEY.
Parsons and the Lion..... TAYLOR.
The Idiot.....ANONYMOUS.
Cassius instigating Brutus.....SHAKSPEARE.

PART III—Poor Dash.....ANONYMOUS,
The Birch..... ANONYMOUS.
The Orphans..... ANONYMOUS.
Alexander's Feast..... DRYDEN.
The Misfortunes of a Bashful Man ANONYMOUS.

Printed by E. THOMAS, Denmark Court Exeter'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

The Heir at Law,

Daniel Dowlas, (alias Baron Duberley,) Mr. LISTON,
Doctor Pangloss, Mr HARLEY,
Dick Dowlas, Mr PENLEY, Stedfast, Mr POWELL
Zekiel Homespun, Mr KNIGHT,
Henry Moreland, Mr BARNARD, John, Mr Read,
Kenrick, Mr FITZWILLIAM,
Waiters, Messrs Willmott, Turnour,

Deborah Dowlas, (alias Lady Duberly) Mrs HARLOWE
Caroline Dormer, Miss SMITHSON,
Cicely Homespun, Mrs. H. HUGHES,
The Original EPILOGUE by the Characters.

After which, (2nd time,) a new Pastoral Ballet, by Mr. NOBLE,
under the title of

The Swiss Villagers.

The principal Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.

Mr. MEREDITH, Mrs. WILLMOTT,
Mess. Turnour, Honner, Hope, Mathews, Godbee. White, R. Carr
Mesdms. Cooper, Tokely, Gibbons', Phillips, Valancy, Best, Pitt.

To conclude with (*by Special Desire*) a New Comedy, called

Simpson & Co.

The Principal Characters by

Mr. TERRY, Mr. COOPER, Mr. MEREDITH, Mr. HONNER,
Mrs. DAVISON, Mrs, GLOVER, Mrs. W. WEST, Mrs. ORGER.

To-morrow, Exchange no Robbery, Simpson & Co, & Old and Young.

Theatre Royal, Covent Garden,

Thie Evening the Opera of

Love in a Village.

Sir William Meadows, Mr CHAPMAN,
Justice Woodcock, Mr. FAWCETT,
Young Meadows, Mr LARKIN, (1st appearance here)
who will introduce a *Song* from the *Irish Melodies;* and
'The Thorn,' composed by Shield.
Hawthorn, Mr ISAACS, Eustace, Mr DURUSET,
Hodge, Mr KEELEY,
Footman, Mr KING, Carter, Mr NORRIS,
Rosetta, (1st time) Miss PATON,
Deborah Woodcock, Mrs DAVENPORT,
Lucinda, Miss LOVE, Housemaid, Miss GREEN,
Cook, Mr COMER, Madge, Miss BEAUMONT,

In Act the 3rd *'Together let us range the fields,'*
by Mr Larkin and Miss Paton.

After which, (36th time) a New Grand and Comic Paintomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20---The Palace of the Fairy Blue Bell.

To-morrow, Nigel, and the Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 383. Friday, Feb. 7, 1823. Price 1d.

COVENT GARDEN.

The pleasant Opera of *Love in a Village* was performed last night. On this occasion the great attraction was the first appearance of Miss Paton as *Rosetta*, and the debut of a Mr. Larkin in the part of *Young Meadows*.

Miss Paton's charming voice which pours forth in every thing with rich melody, gave delightful expression to the songs of the fair runaway. She was encored in "*My heart's my own*," and in "*Young I am and sore afraid*," which she sung with much archness. In the duet of "*Together let us range the fields*," she executed her part in the most brilliant style. Miss Paton is to be ranked amongst our very first vocalists, and must prove a treasure to this house, and a source of delight to the public, if *well supported*. It is, therefore, painful to think, that we are refused the pleasure of having Miss M. Tree and her *uniting their talents* in one piece, which would produce great things. Let every petty obstacle to this *union* be speedily removed. This is not our solicitation only, but the desire of every lover of *harmony*.

Mr. Larkin is a genteel looking young gentleman, with a pleasing voice in most parts. His deeper notes are firm and sufficiently powerful, but there is, at present at least, in his upper ones, hardly requisite volume for a Theatre. His falsetto is very thin—but always melodious. He is, we understand, a pupil of Mr. Bishop, and may become, under such an able instructor, a very useful member of the vocal department. He has taste, and sings with care; and acted the

of Mr. Bochsa) including ACIS AND GALATEA, and, for the second time in this country, CYRUS IN BABYLON, composed by Rossini.

COVENT GARDEN.

THE new Play of *Nigel: or, the Crown Jewels*, was performed last night for the sixth time, and extremely well received. The Pantomime followed, and delighted as usual with its active Harlequin and Columbine, grotesque Clowns, &c. and above all its beautiful Scenery.

The new Tragedy of THE TWO FOSCARI, forthcoming at Covent Garden, was, we hear, accepted so long as four or five months back. Miss MITFORD, from whose pen we mentioned it to come, is the daughter of Dr. MITFORD of Reading, a gentleman well known as the associate and friend of some of the most distinguished literary and political characters of the day.

Miss PATON this evening repeats the part of *Rosetta;* and every one who hears her will be delighted with her charming execution of the music, and very pleasant acting, which even the most severe critics of the newspaper press praised.

The Times of yesterday, in noticing the opera of *Love in a Village*, calls *Madge* a vixen. She is no such thing.—She is a simple country lass:—but, in consequence of *Hodge's* ill-treatment, plucks up a little proper spirit to charge the bumpkin with his cruelty.

On Monday, *King Henry the Eighth*, Queen Katherine, by Mrs. OGILVIE.—On Tuesday, (7th time) *Nigel.*—On Thursday, *The School for Scandal*, to be acted with all the comic strength of the company.

Mr. PUTNAM's READINGS and RECITATIONS at the Argyll Rooms, on Thursday evening, were, we understand, numerously and fashionably attended. We lost the happiness of being present; but we are informed that the greatest interest and pleasure were excited by his admirable delivery of the various serious and comic pieces, forming the selection. Thus encouraged, Mr. PUTNAM will, no doubt, continue this most rational entertainment, which is calculated at once to amuse and instruct.

Printed by E. THOMAS, Denmark Court Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

Thie Evening the Opera of

Love in a Village.

Sir William Meadows, Mr CHAPMAN,
Justice Woodcock, Mr. FAWCETT,
Young Meadows, Mr LARKIN, (2nd appearance here)
who will introdnce a *Song* from the *Irish Melodies;* and
'The Thorn,' composed by Shield.
Hawthorn, Mr ISAACS, Eustace, Mr DURUSET,
Hodge, Mr KEELEY,
Footman, Mr KING, Carter, Mr NORRIS,
Rosetta, (2nd time) Miss PATON,
Deborah Woodcock, Mrs DAVENPORT,
Lucinda, Miss LOVE, Housemaid, Miss GREEN,
Cook, Mr COMER, Madge, Miss BEAUMONT,

In Act the 3rd *'Together let us range the fields,'*
by Mr Larkin and Miss Paton.

After which, (37th time) a New Grand and Comic Paintomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

On Monday, King Henry the Eighth, with the Pantomime.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of The

Merchant of Venice.

Duke of Venice, Mr. POWELL,
Salanio, Mr. YOUNGE, Salarino, Mr. MERCER,
Shylock, Mr. KEAN,
Antonio, Mr. POPE, Bassanio; Mr. COOPER,
Gratiano, Mr. PENLEY,
Tubal, Mr. MEREDITH, Gobbo, Mr. GATTIE,
Lorenzo, (first time) Mr. HORN,
Launcelot, (first time at this Theatre] Mr. LISTON,
Stephano, Mr. Honner.
Balthazar, Mr, Coveney, Leonardo, Mr. Turnour,
Portia, Mrs. W. WEST,
Narcissa, Mrs. ORGER, Jessica, Miss POVEY.

After which, (3rd time,) a new Pastoral Ballet, by Mr. NOBLE, under the title of

The Swiss Villagers.

The principal Characters by Mr. and Mrs.OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.

Mr. MEREDITH, Mrs. WILLMOTT,
Mess. Turnour, Honner, Hope, Mathews, Godbee. White, R. Carr
Mesdms. Cooper, Tokely, Gibbons', Phillips, Valancy, Best, Pitt.

To conclude with, (2nd time at this Theatre) the Farce of

Killing no Murder!

Sir Walter Wilton, Mr. GATTIE,
Jack Wilford, *(as Bradford)* Mr. MERCER,
Mr. Apollo Belvi, Mr. LISTON, Tap Mr GIBBON,
Buskin, Mr. HARLEY,
Who will introduce, "Manager Strutt was Four Feet high."
Chairmen, Messrs. Read, and Walker,
Mrs. Watchet, Mrs. HARLOWE, Fanny, Miss CUBITT,
Miss Nancy, *(with the Shepherd Boy)* Miss POVEY,

On Monday, King Lear, &c.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 385. *Monday, Feb.* 10, 1823. *Price* 1*d.*

COVENT GARDEN.

Love in a Village was performed on Saturday evening for the second time. Miss PATON again delighted with her charming voice, and very appropriate and pleasant acting, in the part of *Rosetta.* She had several encores. Mr. LARKIN in *Young Meadows,* sustained the former opinion we had expressed of the qualities of his voice. We trust, he may in time become a more valuable member of the vocal department.—In the course of the evening there was a good house.

MISS PATON AND MISS M. TREE.

It will be most agreeable to every admirer of the two above-mentioned delightful vocalists, to hear that they are to appear *together* in Shakspeare's *Comedy of Errors,* on next Saturday. Miss PATON is to play *Adriana,* and Miss TREE *Luciana.* We congratulate these young ladies and the public, on the very pleasing effect this union must produce.

DRURY-LANE.

THE Merchant of Venice was acted on Saturday night. *Shylock* by Mr. KEAN. This was a fine performance—full of pointed malignity, and of intense feeling characteristic of the part. The judgment-scene, and that with *Tubal,* afforded admirable instances of Mr. KEAN's superior acting. He received great applause. Mr. COOPER, as *Bassanio,* Mr. POPE, as *Antonio,* Mr. PENLEY as *Gratiano,* and the other characters, were well supported. Of course Mr. LISTON's *Launcelot* was amusing.

Mrs. W. West's *Portia*, was pleasing. The new Ballet of *The Swiss Villagers*, on its third production, went off extremely well. And in the Farce of *Killing no Murder*, Messrs. Liston and Harley kept the audience in high glee. There was a very full house at half-price.

To-night, Mr. Kean acts *King Lear*, and with a new point of attraction, which the Manager thus announces:—

"*In obedience to the suggestions of Men of Literary eminence, from the time of Addison, that the original fifth act of the Tragedy of KING LEAR should be restored, the Proprietor deems it his duty to pay deference to such opinion; and, this Evening, Mr. Kean will conclude the character of Lear, as originally written by Shakspeare.*"

Oratorios.

The Selection for next Friday consists of Handel's celebrated *Acis and Galatea*.—Rossini's *Cyrus in Babylon*, which was so well received on the 30th of January—both of which are the most effective of those celebrated masters compositions. The *Grand Miscellaneous Act* will comprise some of the most delightful pieces that can be produced, including the *Benediction* on thirteen Harps.—A descriptive piece by Beethoven, for the first time in this country, and the last of his composition. The vocal and instrumental performers are the first in Europe, and are selected from all the Theatres: we are, therefore, justified in expecting one of the most brilliant Seasons that was ever known. The names of Braham, Mrs. Salmon, Misses Stephens, Tree, Hallande, Forde, Povey, Madame Vestris, Mrs. Austin, Madame Camporese, Messrs. Sapio, Bellamy, and most of the distinguished vocalists of the day, insure a treat not before met with at the Lent concerts, and which will owe their excellence to the liberal management of Mr. Ebers.

Coburg Theatre.—The excellent amusements of this Theatre met a distressing interruption on Saturday night. A sailor, with his wife and child, entered the gallery at half-price, and the former in leaping forward to gain a front seat, fell over into the pit, and was dreadfully injured He was instantly sent off to St. Thomas's hospital, by Mr. Barrymore, the Manager, who most humanely attended to him, sent his wife and child home in a coach, and gave her a sovereign. We hear that no one in the pit was hurt.

CORRESPONDENTS.

"A Play-goer" is, we think, likely to see Mrs Ogilvie in a variety of characters—all in good time.

"Ellis" is informed that there will be no Oratorios at Covent Garden this season; but we do not think this arises from "petty malice,"

Printed by E. Thomas, Denmark Court Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

KING LEAR.

King Lear, Mr. KEAN,
Duke of Burgundy, Mr MERCER, Herald, Mr Read,
Duke of Albany, Mr THOMPSON,
Edgar, Mr COOPER, Edmund, Mr YOUNGE,
Duke of Cornwall, Mr KING, Oswald, Mr PENLEY,
Earl of Glo'ster, Mr POWELL,
Earl of Kent, Mr TERRY, Edward, Mr E. Crooke,
Captain of the Guard, Mr Coveney,
Old Man, Mr Carr, Physician, Mr Meredith,
Page to Goneril, Miss Cooper,
Page to Regan, Miss G. Carr,
Goneril, Mrs. GLOVER, Regan, Mrs KNIGHT,
Cordelia, Mrs W. WEST.

In Act 2. A LAND STORM.

After which, (4th time,) a new Pastoral Ballet, by Mr. NOBLE, under the title of

The Swiss Villagers.

The principal Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.
Mr. MEREDITH, Mrs. WILLMOTT,
Mess. Turnour, Honner, Hope, Mathews, Godbee. White, R. Carr
Mesdms. Cooper, Tokely, Gibbons', Phillips, Valancy, Best, Pitt.

To conclude with, the Farce of

Killing no Murder!

Sir Walter Wilton, Mr. GATTIE,
Jack Wilford, *(as Bradford)* Mr. MERCER,
Mr. Apollo Belvi, Mr. LISTON, Tap Mr GIBBON,
Buskin, Mr. HARLEY,
Who will introduce, "Manager Strut was Four Feet high."
Chairmen, Messrs. Read, and Walker,
Mrs. Watchet, Mrs. HARLOWE, Fanny, Miss CUBITT,
Miss Nancy, *(with the Shepherd Boy)* Miss POVEY.

To-morrow, Guy Mannering, &c.

Theatre Royal, Covent Garden,

This Evening will be performed the Play of

King Henry VIII.

King Henry, Mr. Egerton, Cardinal Campeius, Mr. Chapman,
Cardinal Wolsey, (4th. time) Mr. MACREADY,
Capucius, Mr. King, Cranmer, Mr. Bartley, Brandon, Mr. Comer,
Duke of Buckingham, Mr. Abbott, Duke of Norfolk, Mr. Connor,
Duke of Suffolk, Mr. Claremont, Lord Chamberlain, Mr. Jefferies,
Earl of Surrey, Mr. Baker, Lord Sands, Mr. Barnes,
Bishop of Winchester, Mr. Blanchard, Sir Thomas Lovel, Mr. Mason,
Cromwell, Mr. C. KEMBLE,
Sir Henry Guilford, Mr. Parsloe, Surveyor, Mr. Mears,

Queen Katherine, Mrs. OGILVIE, (her 4th appearance on this Stage)
Lady Denny, Mrs. Davenport, Anne Bullen, Miss Foote,
Patience, Miss Love.

After which, (39th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaleon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND;
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Maid Marian, with the Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 386. *Tuesday, Feb.* 11, 1823. *Price* 1*d.*

DRURY-LANE.

We have often had occasion to admire Mr. Kean's talents, but never more than last night. He acted *Lear*, and in a manner that never was surpassed, at least by any performer of our day. We do not recollect any character in which he has displayed more genius than in this one, on yesterday evening. He brought his very best exertions and faculties to the task, and executed it with astonishing effect. It is this great actor's attribute, to fasten on our imagination with an intellectual grasp that fixes the mind on the passing scenes he developes, and seldom but leaves the impression deep and perfect. Rarely has he effected this more amply than last night. His *Lear* was aged yet firm; and, where it ought to be, full of fire, of imbecility, of tenderness, of madness. These varying points of the character were admirably blended throughout its whole display, which had not a blemish. *Acted as it was on this night*, Mr. Kean's *Lear* may be considered his *chef d'œuvre*. His voice was equally sustained, and never lost its sweetness of tone in the pathetic speeches, nor failed in the most passionate delivery of the deep-drawn curse, or the momentary exclamations of offended majesty, or of parental distraction. There were many touches of the true sublime in his delineation, by which the heart and the understanding were equally affected. It was, in short, a performance that has added to his fame, and will not soon be forgotten by those who have had the high satisfaction of witnessing it.

The announced intention of abandoning Tate's alterations of the fifth act of this Tragedy, and substituting the original of Shakspeare, was in a great measure adhered to; and the effect, therefore, was restored to its proper stream of unmingled sorrow terminated by the death of *Cordelia*, and of *Lear*. This afforded to Mr. Kean an additional opportunity of maintaining and perfecting the impression he had already made, in that part where he bears in the dead body of *Cordelia*, exclaiming with wild despair—

> "Howl, howl, howl, howl—O', you are men of stone,
> Had I your tongues and eyes, I'd use them so,
> That heaven's vault should crack—She's gone for ever!"

The curtain drops over the dying monarch as he falls back from the lifeless body of his beloved daughter, supported and mourned for by *Kent* and *Edgar*.

Mr. TERRY acted *Kent* with excellent effect. Mr. COOPER, as *Edgar*, obtained much well-merited applause, particularly in his representation of *Poor Tom*. Mr. YOUNGE performed *Edmund*, but with hardly sufficient power. Mr. THOMPSON, as *Albany*, Mr. POWELL, as *Glo'ster*, Mr. KING, as *Cornwall*, and Mr. PENLEY, as the coward *Oswald*, executed their parts very satisfactorily. Mrs. W. WEST was an interesting *Cordelia*, and Mrs. GLOVER and Mrs. KNIGHT represented *Goneril* and *Regan* most appropriately.

The pretty Ballet of *The Swiss Villagers*, and the laughable acting of LISTON, HARLEY, &c. in *Killing no Murder*, closed the evening's amusements very pleasantly—The house was crowded in the pit and galleries at first price, and at half-price the boxes were equally well attended.

COVENT GARDEN.

HENRY the Eighth was acted last night, to a very genteel box audience, a nearly filled pit, and crowded gallery: but the *Gods* were unpropitious, being eager for the Pantomime—their noise destroyed all pleasure in the performance.

Songs in the New Opera of "MAID MARIAN."

Quartetto—Miss Tree, Mr. Pyne, Mr. Ley, and Master Longhurst—*Listen, listen, he must be near.*

Ballad—Miss Tree—*A damsel stood to watch the fight.*

Quintette—Miss Tree, Mr. Farren, Master Longhurst, Mr. Tinney, and Mr. Ley—*Though he be now a grey, grey, friar.*

Song—Mr. Pearman—*The slender beech and the sapling oak.*

Glee and Chorus—Messrs. Pearman, Pyne, and Isaacs—*Hart and Hind are in their lair.*

Duet and Chorus—Miss Henry, Miss Dunn, &c.—*Gather each flower.*

Glee—Messrs Pearman, Pyne, Isaacs, &c.—*With hawk and hound we merrily sweep.*

Song—Miss Tree—*Let us seek the yellow shore.*

Chorus—*Revenge! revenge! yon flames that shake.*

Glee and Chorus—Mrs. Boyle, Mrs. Sterling, Miss Love, &c.—*The red, red, wine, in the beaker dances.*

Sestette—Messrs. Pearman, Hunt, Taylor, Isaacs, Tinney, and Goulden—*O, bold Robin Hood, is a forester good.*

Bravura—Miss Tree—*To arms! 'tis Freedom calls upon the brave.*

Ballad—Mr. Pearman—*O well do I remember that lone but lovely hour*

Chorus—*Shout for the Monarch! whose glorious name.*

Duet by Miss Tree and Master Longhurst.

Printed by E. THOMAS, Denmark Court Exeter'Change, Strand.

Theatre Royal, Covent Garden,

This Evening will be performed the Opery of

Maid Marian.

Richard the 1st, King of England, Mr. T. P. COOKE,
Baron Fitzwater, Mr. W. FARREN,
Sir William of the Lee, Mr CHAPMAN,
William Gamwell, Mr PEARMAN,
Friar Peter, Mr KEELEY,
Friar Michael, Mr. C. KEMBLE,
Robert Fitzooth, Earl of Locksley, Mr. ABBOTT,
Prince John, Mr EGERTON,
Sir Ralph Montfaucon, Mr BAKER,
Sir Guy of Gamwell, Mr BARNES,
Little John, Mr HUNT,
Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT.

After which, (39th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES.
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
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Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
cene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, there will be no Performance

New Theatre Royal, Drury Lane.

This Evening the Musical Drama of

Guy Mannering.

Henry Bertram, Mr BRAHAM

In which character he will introduce the "Echo Duet," from "the Americans"—"Now Hope, now Fear," with Miss Povey—"Let us Haste to Kelvin Grove, Bonny Lassie," (an old Scoth Song) "The Death of General Abecrombie"—and, Bruce's Address to his Army; "Scots wha hae wi' Wallace bled!"

Colonel Mannering, Mr PENLEY,

Dominie Sampson, Mr LISTON, Dandie Dinmont, Mr SHERWIN,

(*From the Theatre Royal, York, his 1st appearance at this Theatre*)

Dirk Hatteraick, (1st time), Mr YOUNGE,

Gilbert Glossin, Mr J Barnes, Bailie Mucklethrift, Mr Hughes,

Sergeant M'Crae, Mr Coveney, Gabriel, Mr G SMITH,

Sebastian, Mr W H Williams, Franco, Miss G Carr,

Jack Jabos, Mr Turnour, Farmer Crabtree, Mr Gibbon,

Farmer Harrow, Mr D Smith, Farmer Flail, Mr Read,

Lucy Bertram, Miss STEPHENS;

(*Her 1st appearance on this stage*) who will introduce,

"The last Rose in Summer," and "Leeze me on my Soldier's Love,"

Flora, Mrs Orger, Mrs M'Candlish, Mrs Harlowe,

Meg Merrilies, Mrs Glover, Julia Mannering, Miss Povey,

Gipsy Girls, Miss Cubitt, Miss Forde, &c &c

In Act II. A PAS SEUL, by Miss TREE.

After which, (4th time,) a new Pastoral Ballet, by Mr. NOBLE, under the title of

The Swiss Villagers.

The principal Characters by Mr. and Mrs. OSCAR BYRNE,

Mr. and Mrs. NOBLE, and Miss TREE.

Mr. MEREDITH, Mrs. WILLMOTT,

Mess. Turnour, Honner, Hope, Mathews, Godbee. White, R. Carr

Mesdms. Cooper, Tokely, Gibbons', Phillips, Valancy, Best, Pitt.

To which will be added the Farce of

Old and Young.

Mr. Wilton, Mr. TERRY, Charles Mowbray, Mr. MERCER,

Matilda Mowbray, a Child, (assuming the Children's Characters of Master Hector Mowbray, Master Gobbleton Mow bray, Master Foppington Mowbray) Miss CLARA FISHER

To-morrow, there will be no Performance.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 387. *Thursday, Feb.* 13, 1823. *Price* 1*d.*

DRURY-LANE.

On Tuesday evening there was one of the most brilliantly attended houses of the season, to see the Opera of *Guy Mannering*, with points of very peculiar attraction. Mr. Braham was *Henry Bertram*, Mr. Liston *Dominie Sampson*, a Mr. Sherwin made his *debut* as *Dandie Dinmont*, and Miss Stephens made her first appearance on this Stage, as *Miss Bertram*. This young lady's *debut here* created some feelings that agitated her extremely: when she first came on, she appeared almost ready to faint, although the audience gave her the most cheering welcome. Mrs. Harlowe, who played *Mrs. M'Candlish*, approached and assisted to restore her; when, after a short struggle with her sensations, she advanced, acknowledging the continued greeting that did not cease until she commenced the song of "*The last rose in summer*," which she sang with great beauty, and was warmly encored. Her spirits were now quite recovered, and the other songs of her part were given in her usual chaste and sweet style;—particularly, "*Rest thee sweet babe*," and "*The Sodger laddie*," which she repeated amidst loud applause.

Mr. Braham sang the *Echo duet*, with Miss Povey, (who played *Julia Mannering*, and executed her songs very well) and he also introduced an old Scotch air, "*Let us haste*," &c. "*The death of General Abercrombie*," and "*Scots wha hae wi' Wallace bled*," The two last he always gives with astonishing effect, and on this occasion he sang them in his finest style. He was encored on several occasions.

Every one will suppose Mr. Liston kept the audience in continual mirth at his "*prodigious*" rich performance of the *Dominie*.

Mr. Sherwin, the new *Dandie Dinmont*, is from the York Theatre, and has brought thence a pretty good twang of the dialect. His voice has hardly substance enough; but he possesses humor, and is a good actor. He was as favorably received as Mr. Rayner, who lately played the character here with very considerable success.

Mr. Younge, acted *Dirk Hatteraick*, for the first time:—it is a part quite out of his line. Mr. J. Barnes's *Gilbert Glossin*, is a

good performance. Mr. PENLEY makes a genteel looking *Colonel Mannering*. Mrs. GLOVER played *Meg Merrilies* in the *English* tongue, for which we thank her, as it greatly improved the effect. She, occasionally, received very well merited applause. The other characters were appropriately sustained. The Glee was well executed, and the *Pas-Seul* by Miss TREE prettily danced. The whole Opera went off uncommonly well.—The house was not only full to the ceiling, but the lobbies were crowded.

COVENT GARDEN.

THE Opera of *Maid Marian*, was acted on Tuesday evening, with the *Pantomime*, and both seem to retain a considerable share of attraction.

On Saturday, Miss PATON, and Miss M. TREE, are to appear together in *The Comedy of Errors*. We hear, they have agreed to act *chief* musical characters *alternately*.

Mr. LARKIN, is to appear as *Macheath*, on Tuesday next, for which evening a new Farce is announced, under the title of *The Duel; or, My Two Nephews*.

English Opera House.

The *Lecture* on the URANOLOGIA, and the STRUCTURE of the UNIVERSE, will be delivered to-morrow evening at this Theatre, and be repeated on the subsequent Wednesdays and Fridays in Lent, by Mr. BARTLEY. It will be elucidated by splendid, original, and extensive Machinery, and there will be exhibited, (besides a variety of brilliant transparent Diagrams, illustrating the Planets, &c.) a splendid *Map of the Moon*; the GRAND PLANETARIUM, one hundred feet in circumference; the *Eclipses*, Solar and Lunar, shewn by a new and curious invention; the *Tides*, explained by a novel instrument, constructed solely for this exhibition; the MAGNIFICENT ORRERY, describing a circle of 130 feet; and the *Comet* of 1811.

Judging from the excellence last season, of this Astronomical Lecture, and its appropriate Mechanical Exhibition, we may justly recommend it to the notice of *Families*, as one of the clearest illustrations of the Phœnomena of the Heavens ever presented. A knowledge of this sublime subject is so connected with the improvement of the mind, and the gratification to be derived daily from the most wonderful objects in nature, that no one should lose the opportunity of attaining it, and especially by the delightful means here held forth.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Comedy of The

School for Scandal.

Sir Peter Teazle, *Mr. W. Farren*,
Careless, *Mr. Baker*, Sir Oliver Surface, *Mr. Fawcett*,
Sir B. Backbite, *Mr. Jones*,
Joseph Surface, *Mr. Macready*,
Crabtree, *Mr. Blanchard*, Moses, *Mr. Yates*, Rowley, *Mr. Chapman*,
Charles Surface, *Mr C. Kemble*,

Mrs. Candour, *Mrs. Gibbs*. Lady Sneerwell, *Mrs. Vining*,
Lady Teazle, *Miss Chester*, Maria, *Miss Foote*.

In Act III. a Song by Mr. TAYLOR.

After which, (40th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
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Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
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Scenes 6 and 7—Egyptian Pyramids—The Port of Rosetta.
Scenes 8 and 9—Pavillion Palace, Brighton —Waterloo Bridge, by Moonlight—Scene 10—Quadrent in the New Street.
Scene 11—*HYDE PARK.*
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, there will be no Performance

New Theatre Royal, Drury Lane.

This Evening will be performed, a Grand Selection of

Antient and Modern Music,

Under the Direction of Mr. BOCHSA,

A New and Splendid ORCHESTRA has been designed and decorated by Mr. MARINARI, for these Performances.

PART I.

A Selection from Handel's admired Serenata,

Acis and Galatea.

Overture.

Chorus—O the pleasures of the plains

Recit. and Air, Miss Stephens—Hush ye pretty warbling choir.

(Flageolet Obligato, Mr Harvey)

Recit. and Air, Mr Sapio—Love in her eyes sits playing

Recit. and Air, Miss Goodall—Shepherd, what art thou pursuing?

Chorus—Wretched lovers

Recit. and Air, Mr Bellamy—O ruddier than the cherry

Recit. and Air, Mr Braham—Love sounds the alarm

Recit. and Trio, Mrs Salmon, Mr Braham, and Mr Bellamy—The flocks shall leave the mountains

Recit. Mr Braham—Help, Galatea

Recit. and Air, Mrs Salmon—Heart, the seat of soft delight

Chorus—Galatea, dry thy ears

(First time in this country) a Descriptive Chorus, composed by BEETHOVEN, translated and adapted from the original German of the eminent Poet GOETHE, entitled

The Calm of the Sea and the Rising Breeze;

The Solo Parts by Miss Goodall, Master Longhurst, Mr Pyne, and Mr Bellamy.

Between the First and Second Parts,

Duet, Madame Camporese and Signor Curioni—La ci darem—*Mozart.*

A New Concertante for Two Harps, (this night only) Mr. Bochsa and Miss Dibdin, (Pupil of Mr. Bochsa.)

In which will be introduced the admired Air of—Scots wha hae wi' Wallace bled—arranged by.....*Bochsa.*

PART II.

(Second time in this Country) a Selection from Rossini's Oratorio,

Cyrus in Babylon.

With English Words, translated and adapted from the Italian.

Overture.

Introduction and Air, Mr Nelson, and Chorus—The Babylonians rejoicing for their victory over the Persians.

Recit. and Duet, Mrs Salmon, and Mr Braham.—Belshazzar's menaces to Amira, and her fidelity to Cyrus.

Chorus and Air, Miss M. Tree,—Cyrus's sorrow for his fate, and exhortation to his companions to revenge him.

Trio, Mrs Salmon, Miss M. Tree, and Mr. Braham—The interview of Cyrus and Amira discovered by Belshazzar.

Air and Chorus, Mr Braham—Belshazzar in consternation, demands from the sages an interpretation of the hand-writing on the wall.

Recit. and Air, Mr Pyne—Daniel denounces the wrath of heaven against Belshazzar.

Air, Mrs Salmon, with Violin Obligato, Mr. Mori—Amira's lamentation at the approaching death of Cyrus and her son.

Finale, Mrs Salmon, Miss M. Tree, and Mr Nelson, and Chorus—The deliverance of Cyrus.

Between the Second and Third Parts,

Air, Miss Paton. The Soldier tir'd.....(*Artaxerxes*).....*Dr. Arne*

A Fantasia on the Horn, Signor Puzzi

PART III.

A GRAND

Miscellaneous Act,

To commence with, (for the first and only time that it can be performed this season)

The favorite Quartetto, "Blessed is he," and Grand Chorus, "Hosanna in the highest,"

The Solo Parts by Madame Camporese, Miss Goodall, Mr Braham, and Mr Bellamy.

From the new Requiem composed by Bochsa,

Accompanied on 13 *Harps, forming* 3 *Orchestras! ! !*

Duetto, Mrs Salmon & Mr Sapio—In questo lieto istante....*Pucitta*

Song, Miss Stephens—Auld Robin Gray.....*Leeves*

Recit. e Cavatina, Signor Curioni—Dolce speranza. ....*Caraffa*

Cavatina, Madame Camporese—Di piacer.....*Rossini*

Echo Duet, Miss Stephens and Mr Braham.....(*Zuma*).....*Braham*

Song, Miss M. Tree—When in disgrace.....*Bishop*

Duetto, Miss Paton and Mr Braham—Amor possente nome...*Rossini.*

Duet. Miss Forde and Miss Hallande—Tell me where is fancy bred—*Stevenson*

Grand Chorus—Awake the harp.....(*Creation*).....*Haydn.*

Principal Vocal Performers.

Mrs. SALMON, Miss GOODALL, Miss FORDE,
Miss M. TREE, Miss STEPHENS, Miss HALLANDE,
Miss PATON, (her 1st appearance at these Performances)
Madame CAMPORESE,
Mr. BRAHAM, Mr. BELLAMY, Mr. SAPIO,
Mr. PYNE, Mr. NELSON, Master LONGHURST,
and Signor CURIONI, (His 1st Appearance at these Performances.)

Principal Instrumental Performers.

Violin, Mr. MORI, Horn, Signor PUZZI, Harps, Mr. BOCHSA,
Miss DIDDIN, Miss Such, Miss Gosling, Miss Holland, Miss Taylor,
Miss Jay, Miss Douchez—Mr. Davies, Mr Hammans, Mr Taylor,
Mr. Douchez—Pupils of Mr. BOCHSA.

The Band will be numerous, and Complete in every Department.
Leader, Mr. SMART.

SIR GEORGE SMART,

Will conduct the Performance, and preside at the Organ, built by Mr GRAY.

The Performers in the Choruses, under the Superintendance of Mr WATSON, will be numerous, and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey,

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The Sun evening newspaper of Wednesday, observes in its Theatrical article, that they "were sorry to see Miss CUBITT and Miss FORDE," placed in the subordinate station of members of the gang of gipsies, (in *Guy Mannering*) and goes on to say—"They both possess talents which should have secured them from such degradation, as they are not '*of the ordinary of nature's sale work*'."

We should rather say, we rejoice to see two young ladies of such vocal talent, consenting to give their assistance in completing the musical effect of a Piece, although not in the most important characters. *Every one cannot be first.* What would the public have thought if Miss CUBITT and Miss FORDE had been sitting in the green-room, or at home, whilst two squeaking Misses from the chorus-singing-band were destroying the effect of the beautiful Gipsey-glee?---The Public thank Miss Cubitt and Miss Forde.

Mr. MATHEWS, (*says an American Paper*) at Boston, draws such full houses to the Theatre, that the box-tickets have been *sold by auction*, and produced 236½ dollars more than their stated price; the lower tier bringing an average of seven to ten, and the upper row about four dollars premium, for the right of choice. On Saturday they were again sold for nearly as high a premium.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 389. *Saturday, Feb.* 15, 1823. *Price* 1*d.*

DRURY-LANE.

THE ORATORIO went off last night with great eclat. *Acis and Galatea* abounds in delightful airs, which were executed in the finest style. Miss STEPHENS's air, accompanied by HARVEY on the *Flageolet*, a bass song by Mr. BELLAMY, and an effective air by BRAHAM, were much cheered, and Mrs. SALMON, Miss GOODALL, and Mr. SAPIO, were applauded most deservedly. BEETHOVEN's descriptive chorus, *The Calm of the Sea, and the Rising Breeze*, was performed for the first time, with great effect. The duet of *La ci darem* by Madame CAMPORESE and Signor CURIONI, was encored, and repeated in fine style: But nothing could exceed the applause which followed the *Concertante* on the *Harps*, by Mr. BOCHSA and his interesting Pupil Miss DIBDEN, the execution upon those instruments was beyond any thing that we have heard, and perhaps was never surpassed. It was announced for one night only, but we trust that we shall have the felicity of hearing it again, otherwise those who were not present have lost a great musical treat.

Cyrus in Babylon increases in popularity; and having been curtailed, leaves us nothing to wish for. The air by Mrs. SALMON, accompanied by the admirable MORI on the Violin, was beautifully executed. Signor PUZZI gave a brilliant specimen of musical excellence on the Horn. The favorite quartetto and chorus, accompanied on Thirteen Harps, was a novel exhibition, and singular in its effect: we need hardly say it was applauded greatly. Miss PATON's "*Soldier tir'd,*" was deservingly encored. "*Auld Robin Gray*" by Miss STEPHENS, was likewise encored, it was delightfully sung. Miss FORDE and Miss HALLANDE, in the duet of "*Tell me where is fancy bred,*" were highly pleasing, and the former gave evidence of great powers. Miss M. TREE obtained great applause in "*When in disgrace,*" In short the whole Selection was a perfect treat.—The House immensely overflowed in every part.

COVENT GARDEN.

THE Beggar's Opera is acted to-night, instead of *The Comedy of Errors*, which is announced for Tuesday.

English Opera House.

Mr. Bartley, who is a very considerable favorite of the Public as a member of the dramatic body, commenced his *Astronomical Lecture* for the Lent season, last night. It is clear; well delivered; elegantly embellished; and beautifully elucidated by appropriate transparencies and machinery. To young persons in particular, there cannot be a more rational mode of passing a few hours.—The Lecture is repeated every Wednesday and Friday.

Mr. Dun, the treasurer of Drury Lane Theatre, has, we hear, been appointed to the situation of *Secretary*, vacant by the death of Mr. Ward. We understand he highly merits the appointment for his past services.

From The Morning Chronicle of yesterday.

"Too much praise cannot be given to Miss Paton, for her conduct regarding the dispute between the Managers of Covent Garden Theatre and Miss Tree, on the subject of the revival of *The Marriage of Figaro*. Miss Paton was engaged at Covent Garden as the representative (*successor*) of Miss Stephens, and the character she performed in this Opera was *Susanna*. Miss Tree having objected to perform the *Countess*, considerable inconvenience would have been sustained by the Proprietors, had not Miss Paton, in the most cheerful manner, agreed to play the parts of *Susanna* and the *Countess*, alternately, with Miss Tree, and as that lady thinks the *Countess* the least effective character, Miss Paton will appear in it on the first representation of the Opera."

Brighton Theatre.—Mr. Russell, the Manager, met with a shocking accident a few evenings since, when playing in *Raymond and Agnes*. The lady who acted *Marguerite*, discharged a pistol in the direction of Mr. Russell, who represented *Raymond*, which contained a *shot*: it struck him in the forehead, just between the eyes, occasioned a considerable effusion of blood; and was violent in its effect. Either the shot still remains under the skin, or there is a fracture of the *os frontis*. By the timely application of leeches, Mr. Russell, at present, appears not at all inconvenienced from the occurrence. On searching the cannister in which the remainder of the powder was kept, another shot was found. It is impossible to be too careful in examining the materials which are used for combustion on a Stage.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening, will be performed,

The Beggar's Opera.

Captain Macheath, *(first time)* Mr. LARKIN,
Peachum, Mr BLANCHARD,
Lockit, Mr BARTLEY, Filch, Mr MEADOWS,
Mat o'the Mint, Mr TAYLOR,

Mrs Peachum, Mrs DAVENPORT, Polly, Miss PATON,
Lucy, Miss HALLANDE.

After which 24th time, a New Piece, in one act, called

The Irish Tutor

The Characters by, *Mess. Connor, Blanchard, Chapman, Hunt, Miss Love,* and *Miss J. Scott.*

With, (42nd time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
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Scenes 6 and 7—Egyptian Pyramids—The Port of Rosetta.
Scenes 8 and 9—Pavillion Palace, Brighton -Waterloo Bridge, by Moonlight—Scene 10—Quadrent in the New Street.
Scene 11—*HYDE PARK.*
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

On Monday, Romeo and Juliet, with the Pantomime.

New Theatre Royal, Drury Lane.

This Evening the Opera of

Love in a Village.

Sir William Meadows, Mr GATTIE,
Young Meadows, Mr HORN,
Justice Woodcock, (first time) Mr J. BARNES,
Hawthorn, Mr BRAHAM,
In which Character he will introduce *Friend of my soul this goblet sip*
And the favorite Duet with Miss STEPHENS of *"When thy bosom."*
Hodge, Mr KNIGHT, Eustace, Mr MERCER,
Carter, Mr G. Smith, Footman, Mr Gibbon,

Mrs Deborah Woodcock, Mrs HARLOWE,
Lucinda, (with '*No joy without my love*') Miss POVEY,
Madge, Mrs. BLAND,
(Who has kindly offered her assistance this Evening, in consequence of the Indisposition of Mrs. H. Hughes.)
Cook, Mr W H Williams, Housemaid, Mrs Coveney
Rosetta, Miss STEPHENS.
Who, in addition to the original Music, will sing the celebrated Irish Air of 'Savourneen Deelish,' and a Duet, with Mr Horn, 'Can I those Beauties prize?'

End of Act I.

A Statute Fair, with an appropriate Rustic Dance.

After which, (first time) a new Farce, in two acts, called

Deaf as a Post.

The Principal Characters by

Mr. LISTON.
Mr. COOPER, Mr. GATTIE,
Mr. PENLEY,
Miss C U B I T T.
Miss SMITHSON, Mrs. HARLOWE,
Mrs. ORGER.

On Monday, King Richard the Third.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 390. *Monday, Feb.* 17, 1823. *Price* 1*d.*

DRURY-LANE.

Love in a Village was acted here, on Saturday night, with Mr. Braham, as *Hawthorn*, Mr. Horn, as *Young Meadows*, and Miss Stephens, as *Rosetta*. Braham sang with all his usual purity of taste, and unrivalled powers. Horn's voice is not of the first quality, but his science and taste contribute to render his singing seldom ineffective, and often highly pleasing. Miss Stephens is a charming *Rosetta*, in every respect; perhaps, a little more of vivacity might have improved her performance, but she looked very interesting, and sang with a sweetness equal to that of any of her former efforts. The audience were ravished with the delightful manner in which she sung the beautiful air of "*Savourneen deelish*," which she repeated amidst enthusiastic applause. Her worst executed song, was "*The Traveller benighted*," in giving which she appeared a little nervous—these things will occur sometimes. It would be useless to particularise further, for all her other songs merited the plaudits, and some of them the *encores* they drew forth.

In consequence of Mr. Munden's unfortunately continued indisposition, the part of *Justice Woodcock*, which he has so often enriched with his comic talent, was given to Mr. J. Barnes, who acted it in a respectable manner, but it is certainly not the style of character for which he is best calculated.

On this evening we had the pleasure of seeing that long and highly esteemed favorite of the public, Mrs. Bland, who represented *Madge*, in consequence of the indisposition of Mrs. H. Hughes. On her first appearance she was welcomed with that hearty, true English feeling, that breaks out irresistibly warm, at the sight of an old friend whose absence has been regretted. Mrs. Bland seemed affected, and hardly sang her first air with sufficient command of voice—but yet its sweetness was there, and reminded us of many former occasions when it has delighted us, We believe she is not at present engaged, but came forward on this occasion to prevent any public disappointment, in consequence of Mrs. Hughes's inability to appear. Mrs. Bland is said to employ herself in teaching music—whatever may be her

pursuits, we wish her success, as our poor tribute to the memory of many a pleasing effort of her vocal talent.

Miss POVEY, as *Lucinda*, sang in her customary charming manner. Mrs. HARLOWE'S *Deborah Woodcock* is not amiss. But in mentioning this Opera, let us not, whenever MR. KNIGHT represents *Hodge*, forget to bear testimony to the inimitable air of nature that he bestows on the part. He was, as usual, much applauded, and laughed at.

A new Farce was produced, called "*Deaf as a Post*," which it is hardly worth while to describe, if we could, because it was decidedly condemned; and, we are compelled to add, most justly. The *Plot* was stated in its *third* act, and turned out to be nothing more than a bet between two young fellows, that one of them should not be able to eat, or drink, at the same board, or sleep under the same roof with a certain young lady, at a certain Inn called "*The Bell*," at Winchester. The bet is won by the successful hero pretending *deafness*, and thus obtruding himself into the desired situations. LISTON was a guzzling, stupid, economical idiot: and COOPER was the—*as Deaf as a Post*. But their excellent acting could not save the Piece from disapprobation. It is an *old joke* wretchedly dramatised; but laughable in some parts: it might answer in *one act*.—The house was very full.

COVENT GARDEN.

THE Beggars' Opera was performed on Saturday evening, with Miss PATON as *Polly*; and Mr. LARKIN as *Macheath*, for the first time. We have before mentioned how admirably Miss PATON gives the songs in this Opera, and on this occasion she equally pleased, and had her usual *encores*. Mr. LARKIN'S powers, we can hardly say are calculated for the songs of *Macheath*, but he was well received.

The new Italian Opera of *La Donna Del Largo*, has ROSSINI'S music to it, which is of the most effective description, The words are coarse and indelicate, although taken professedly from WALTER SCOTT'S Poem of *The Lady of the Lake*. Mr. BOCHSA has adapted the whole of the music to the *original* words of the Poem, and intends to present it on Wednesday next at Covent Garden. The other selections for that evening, we understand, will include some admirable pieces of music. We never knew the Oratorios so popular as they are this season.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden.

This Evening the Comedy of

Romeo and Juliet.

Romeo, Mr. C. KEMBLE,
Capulet, Mr. EGERTON, Montague, Mr. CLAREMONT,
Prince Escalus, Mr. HUNT,
Paris, Mr. HORREBOW. Mercutio, Mr. JONES.
Friar Lawrence, Mr. CHAPMAN. Friar John, Mr. MEARS,
Tybalt, Mr. CONNOR,
Benvolio, Mr. BAKER, Balthazar, Mr. LEY,
Apothecary, Mr. MEADOWS, Page, Master C. PARSLOE,
Peter, Mr. KEELEY, Abram, Mr. HEATH,
Samson, Mr. ATKINS, Gregory, Mr. NORRIS.
Lady Capulet, Mrs. FAUCIT, Nurse, Mrs. DAVENPORT,
Juliet, Miss F. H. KELLY.

In Act 1. *A Masquerade and Dance,*
Incidental to the Piece.

In Act 5. The Funeral Procession of Juliet, & a Dirge

With, (43rd time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE,
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scenes 6 and 7—Egyptian Pyramids—The Port of Rosetta.
Scenes 8 and 9—Pavillion Palace, Brighton -Waterloo Bridge, by Moonlight—Scene 10—Quadrent in the New Street.

Scene 11—*HYDE PARK.*

Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene-20—The Palace of the Fairy Blue Bell.

To-morrow, The Comedy of Errors, with (1st time) The Duel; or, My Two Nephews.

New Theatre Royal, Drury Lane.

King Richard III.

Duke of Glo'ster, Mr. KEAN,

Duke of Buckingham, Mr. PENLEY, Tressell, Mr. YOUNGE,

King Henry, Mr POPE, Prince of Wa'es, Miss G. CARR,

Earl of Richmond, Mr. COOPER,

Duke of Norfolk, Mr. THOMPSON, Tyrrell Mr. RANDALL,

Duke of York, Master R. CARR,

Earl of Oxford, Mr. COVENEY, Lord Mayor, Mr. MEREDITH,

Sir Richard Ratcliffe, Mr CROOKE, Forest, Mr READ,

Lord Stanley, Mr. POWELL,

Sir Robert Brackenbury, Mr. KING, Sir W. Catesby Mr MERCER,

Dighton, Mr WALKER, Blunt, Mr DOUGLAS,

Lady Anne, Mr. W. WEST,

Elizabeth, Queen of Edward the Fourth, Mrs GLOVER,

Duchess of York, Mrs KNIGHT.

After which, (2nd time) a new Farce, in two acts, called

Deaf as a Post.

The Principal Characters by

Mr. LISTON,

Mr. COOPER, Mr. GATTIE,

Mr. PENLEY,

Miss C U B I T T.

Miss SMITHSON, Mrs. HARLOWE,

Mrs. ORGER.

To-morrow, Artaxerxes, Old and Young, with Deaf as a Post.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 391. *Tuesday, Feb.* 18, 1823. *Price* 1*d.*

COVENT GARDEN.

Romeo and Juliet was performed last night, when Mr. C Kemble personated the love-stricken and hapless hero, and Miss F. H. Kelly, the equally enamoured and unfortunate heroine. The excellence of their acting was felt, and marked by loud applauses, by an overflowing audience. Mr. Jones's *Mercutio*, is a pleasant specimen of that gentleman's talents for light comedy. Need we say, that Mrs. Davenport's *Nurse* was most natural and humorous. This lady, *in her proper line*, is one of the very first performers of the day. She is always true to her part—she understands it thoroughly, and acts and looks it like reality itself. The Tragedy altogether went off with excellent effect.

This being the last time the Pantomime of *Harlequin and the Ogress* was to be performed for some time, it excited unusual attention; and the admirable manner in which its tricks and embellishments have been produced for *forty-two* nights, brought it to its temporary close with infinite eclat. Mr. Farley, to whose skill its very successful arrangement was owing, has thus had another feather put into his Pantomimic cap. We presume he is hard at work for our amusement at *Easter*,

The new Farce to be produced to-night, is from the pen of a gentleman who has already given some very entertaining Pieces to the Town.

DRURY-LANE.

Mr. Kean acted his celebrated character of *Richard the Third*, last night, to a most numerous audience; amongst whom we never before saw so large a proportion of the fair sex, particularly in the

Pit and Galleries. This may be accounted for, by observing that it was *St. Monday*, or the mechanic's holiday, on which occasion Mrs. and the Misses Bull make a point of taking a little amusement extraordinary. Mr. Kean, however, was not the worse off for being in such hands; the *ladies* did justice to his talents as well as the *gentlemen*.

After the Tragedy, the new Farce of *Deaf as a Post*, was acted for the second time. From the bad reception the Piece had met with on the first night, we had deemed this rather imprudent:—but on this occasion, we are bound to say, that although there was some opposition, the majority was in favor of the Farce. It is, however, very tedious in some parts. If the greater portions of the first and third acts were cut out, so as to leave what is only amusing—namely, the winning of the bet by *Templeton*—it would then remain one of the most entertaining pieces we know—*acted as it is*, by Mr. Liston, and Mr. Cooper; and by Mrs. Orger, whose *Chambermaid* is admirable. There were some cries of "*Off*,"—"*off*,"—and at the close when Mr. Liston made a *stupid* address—we mean in *character*—some harsh sounds were uttered, which were met by applauses from those who were friendly to the Piece.

King's Theatre Concert-Room—It may be thought that this publication has no business with Philosophical subjects, but we wish to make it known, that at this season at least, nothing in the way of *Public Amusements* shall be foreign to the purpose of this Paper;—the object of which is to promote any entertainment calculated to produce a rational enjoyment. In pursuit of this intention, we now refer to Mr. Walker's *Eidouranion; or, Lecture on Astronomy*, which, as we have already done with regard to Mr. Bartley's Lecture on a similar subject at *The English Opera House*, we recommend to the attention of all who would wish to have a distinct idea of one of the most elevated subjects the human mind can contemplate. We understand that Mr. Walker, not only gives this Astronomical Lecture on every Wednesday and Friday evenings, at the above mentioned spacious Room, but that he proposes to commence a Course of Lectures, on General Philosophical subjects, with very attractive illustrations. These last, we observe, are to be given in the forenoon and evening of every Monday and Friday.

Mr. Bartley's *Lecture*, which is convenient to those residing more to the Eastward, is, as we have stated, on every Wednesday and Friday evenings at *The English Opera House*.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden.

This Evening the

Comedy of Errors.

Solinus, Duke of Ephesus, Mr. EGERTON,
Ægeon, Mr. CHAPMAN, Antipholis of Ephesus, Mr. DURUSET,
Antipholis of Syracuse, Mr. JONES,
Dromio of Ephesus, Mr. W. FARREN, Dr. Pinch, Mr. BARNES.
Dromio of Syracuse, Mr. BLANCHARD,
Balthazar, Mr. TAYLOR, Ceremon, Mr. PYNE,
Ctesiphon, Mr. J. ISAACS, Angelo, Mr. CLAREMONT,
Cleon, Mr. Atkins, Chares, Mr. Jefferies,
The Abbess, Mrs. FAUCIT, Luciana, Miss M. TREE,
Adriana, (first time) Miss PATON,
Lesbia, Miss Shaw, Hermia, Miss Green, Kitchen Wench, Mrs Coates

The following are the Selections from SHAKSPEARE.

Act I.—Song—*It was a lover and his lass*—As You Like It.
Song—*Beauty's valuation*—Sonnets
Glee—*Blow, blow, thou wintry wind.*—As You Like It
Act II—Song---*Sing willow*---Othello
Duet---*Tell me, where is fancy bred*---Merchant of Venice
Glee---*Under the greenwood tree*---As You Like It.
Act III--Song---*Come live with me, and be my love*---Poems
Song---*Love's loss*---Sonnets
Quartetto---*What shall he have that killed the deer*--As You Like It.
Act IV--Duet---*As it fell upon a day*---Sonnets
Sestetto and Chorus---*Come thou monarch of the vine*
Act V.---Song---*O, how the spring of love*---Two Gentlemen of Verona
Song---*Lo! here the gentle lark*---Venus and Adonis.
Finale---Honor, riches---Tempest, & Mids. Night's Dream.

After which, will be produced (for the 1st time) a New Farce, called

THE DUEL;

Or, My Two Nephews.

Sir Roger Oldcourt, Mr. W. FARREN,
Augustus Buoyant. Mr. JONES, Lieut. Henry Buoyant, Mr. BAKER,
Tourniquet, Mr. CHAPMAN, Mr. Rumfit, Mr. KEELEY,
O'Mauley, Mr. CONNOR, Skylark, Mr. YATES,
Silverhead, Mr. BLANCHARD, Barbottle, Mr. COMER,
Snooks, Mr. ATKINS, Hopkins, Mr. LEY,
Mrs. Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs. PEARCE.

To-morrow, a Grand Selection of Antient and Modern Music.

under his immediate inspection. Augustus is just disguised as the sea officer, when *Silverhead*, [BLANCHARD] the *maître d'hôtel* of *Sir Pryer Oldencourt*, arrives to conduct the nephew to the manor-house. *Augustus* not thinking it safe to part with *O'Mauley*, tells *Silverhead* that the *Irish gentleman* is the surgeon of the ship, and, in high spirits, having just pocketed the winnings of a combat at Moulsey Hurst, where *O'Mauley* had been second, accompanies the old domestic to *Sir Pryer Oldencourt's*. *Sir Pryer* is struck with the vulgarity of the nephew and his friend, but attributes it to the sea life which they have passed. A letter arrives from the agent of *Sir Pryer* at Portsmouth, announcing the duel, and stating that *Lieut. Buoyant* had been compelled to fly with his surgeon. A laughable equivoque takes place; and Sir Pryer not obtaining satisfactory intelligence from his sham naval nephew, has recourse to a private interview with *O'Mauley*, who on hearing an allusion to a *combat*, naturally supposes that *Sir Pryer* is aware of the Moulsey Hurst affair—a second complicated equivoque occurs, which leads *Sir Pryer* to suppose that his nephew has been engaged in a most barbarous and unfair duel. *Harriet* chuses this unfortunate moment to acquaint *Sir Pryer* that she cannot comply with his wishes, that she should be united to *Augustus*, and tremblingly tells him of her passion for his other nephew, the *Lieutenant*—this information throws *Sir Pryer* into very agreeable confusion.

The scene changes to the Village Inn, and *Mr. Rumfit*, [KEELEY] a tailor from London accompanied by a Bailiff, [ATKINS] arrives in pursuit of *Augustus Buoyant*—they discover that persons (the Lieutenant and his friend) are concealed,—an arrest is attempted and the tailor and bailiff discomfited—the latter find, however, that Augustus is gone to *Sir Pryer Oldencourt's*, and follow him there. The parties are amusingly brought together at *Sir Pryer's*.—*Augustus* is secured by the bailiff—the agent from Portsmouth arrives with the welcome intelligence that the wounded man is out of danger—the real Lieutenant avows himself, and receives the hand of Harriet—while the volatile *Augustus* obtains the usual reprimand for his foolish levity from his polished old Uncle.

ORATORIOS.—Madame BULGARI, who has been esteemed as a first-rate singer on the Continent, and whose style is somewhat like that of Madame CATALANI, is, we understand, to make her first appearance in this country this evening, at the Oratorio. The Music of ROSSINI'S Opera of *La Donna Del Lago*, arranged to the *original* words of SIR WALTER SCOTT, will be performed for the first time. The Selection abounds in variety and excellence, and does credit to Mr. BOCHSA'S taste.

DRURY-LANE.

Miss STEPHENS appeared last night as *Mandane*, in *Artaxerxes*, with great effect.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening will be performed, a Grand Selection of

Antient and Modern Music,

Under the Direction of Mr BOCHSA,

A New and Splendid ORCHESTRA has been designed and decorated by Mr. SAUL, for these Performances.

PART I.

A Grand Selection.

Introduction and Chorus—Ye sons of Israel, (Joshua) Handel.
Recit. and Air, Mr. Atkins—Shall I in Mamre's, (Joshua, Handel.)
Chorus—For all these mercies we will sing Do
Air, Miss Goodall—O had I Jubal's lyre,...(Joshua)...Handel.
Air, Mr. Sapio—Lord remember David...(Redemption) Handel.

(Second time in this country) a Descriptive Chorus, composed by BEETHOVEN, translated and adapted from the original German of the eminent Poet GOETHE, entitled

The Calm of the Sea and the Rising Breeze;

The Solo Parts by Miss Goodall, Master Longhurst, Mr Terrail, and Mr. Nelson.

Air, Miss Paton—O magnify the Lord..... Handel.
Air, Mr Braham—Deeper and deeper still...(Jephthah)... Handel.
Recit. and Air, Miss M. Tree—Farewell ye limpid, (Jeph.) Handel.
Quartetto, Madame Camporese. Mr Terrail, Mr. Sapio, and Mr. Nelson—Bene dictus.....(Requiem)..... Mozart.
Air, Mrs Salmon—Holy, holy Lord .....Redemption ..... Handel.
Haydn's celebrated Grand Te Deum. (first time for these three years)
The Solo Parts by Miss Goodall, Mr Terrail, Mr Braham, and Mr Atkins.

Between the First and Second Parts,

Scena, Madame Bulgari, (her first appearance in this country) Vittima sventurata...Pucitta.

(By particular desire) positively for this night only,

A New Concertante for Two Harps,

Mr. Bochsa and Miss Dibdin, (Pupil of Mr. Bochsa.)

In which will be introduced the admired Air of—Scots wha hae wi' Wallace bled—arranged by.....*Bochsa.*

PART II.

For the first time in this country,

The Lady of the Lake.

Selected from the celebrated Poem of that name, written by SIR WALTER SCOTT, BART. and arranged to ROSSINI's admired Opera of

LA DONNA DEL LAGO.

Introduction and Chorus—(The Chase)—The Stag at Eve had drunk his fill.
Air, Miss Paton—*Ellen*—(Evening)—The waves of slow retiring day.

Duet, Miss Paton and Mr Sapio—*Ellen and Fitz James*—(The Meeting)—Think not you unexpected come.

Chorus—(The Highland Welcome)—Huntsman rest, thy chace is done.

Duet, Mrs Salmon and Mr Braham—*Ellen and Fitz James*—(The Departure) Fain would I lengthen out my stay.

Recit. and Air, Madame Vestris—*Malcolm Graem*—(Absence)—Oh! what is Life when doomed to prove.

Recit. and Air, Mr Atkins—*Douglas*—(The Return) I met young Malcolm as I stray'd.

Recit and Duet, Miss M. Tree and Madame Vestris—*Ellen and Malcolm Graem* (The Parting)—Oh! Risk not thus thy Life for me.

Air, Mr Braham, and Chorus—*Rhoderick Dhu and Clansmen*—(The Offer)—Hail to the Chief who in triumph advances.

Air, Mr Sapio—*Fitz James*—(The Stranger returned)—How sweet is toil endured for thee.

Trio, Mrs Salmon, Mr Braham, and Mr Sapio—*Ellen, Fitz James, and Rhoderick Dhu*—(The Discovery)—What stranger stands before me.

Air and Chorus, Miss M. Tree—*Malcolm Graem*—(The Disconsolate Lover)—My bosom night or day.

Recitative and Air, Mrs Salmon, and Chorus—(Stirling Palace)—I did not think that my fond breast.

In this Piece an additional Orchestra of Wind Instruments will be employed.

Between the Second and Third Parts,

Duetto, Madame Camporese and Mrs. Salmon—Sull' aria.....Mozart.

PART III.

A Grand Miscellaneous Act.

The celebrated Anthem, "I was glad;" as performed in Westminster Abbey at the Coronation of His present Majesty.....Attwood.

Duet, Mrs Salmon and Mr Braham—Together let us range the fields. Dr Boyce

Air, Miss Paton—The traveller benighted

Recit. and Air, Mr Sapio—Orynthia, my beloved, I call in vain..... Bishop.

Air, Madame Camporese—Parto, ma tu ben mio.

Clarinet Obligato, Mr Williams ..... Mozart.

Duetto, Madame Bulgari & Mr Braham—Ecco di paso il tempio.. Cianchettini.

Song, Miss M. Tree—Bid me discourse ..... Bishop.

Grand Chorus—Gird on thy sword..... (Saul)..... Handel.

In which will be introduced. (first time in this country)

Aria, Madame Camporese; with Horn obligato, Signor Puzzi.....Rossini.

Amongst the Principal Vocal Performers.

Madame BULGARI, (her first appearance in this country.)

Mr ATKINS, (His 1st Appearance at these Performances.)

Principal Instrumental Performers.

Harps, Mr. BOCHSA, Miss DIBDEN—and Horn, Signor PUZZI.

The Band will be numerous, and Complete in every Department.

Leader, Mr. SMART.

SIR GEORGE SMART,

Will conduct the Performance, and preside at the Organ, built by Mr. GRAY; and Mr. WATSON superintend the Chorusses.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 393. *Thursday, Feb.* 20, 1823. *Price* 1*d.*

COVENT GARDEN.

It is with much regret that we have to state, that Mr. Bochsa received the following note yesterday afternoon.

"Mrs. Tree presents compliments to Mr. Bochsa, and is sorry to inform him, that her Daughter was taken ill at rehearsal and obliged to leave the Theatre, since which she is much worse, and is unable to sing to-night."

In consequence of this unfortunate event, and the unaccountable absence even from rehearsal, of another of the chief vocalists, Mr. Atkins, who was engaged by Mr. Bochsa to appear for the first time on that occasion, and who was appointed to take a part in *The Lady of the Lake*, that portion of the Selection was postponed. The first Act, which comprised a Selection from Handel, Haydn, Mozart, and Beethoven, went off with great effect; and Braham, Sapio, Mrs. Salmon, Miss Paton, &c. exerted themselves to advantage. Madame Bulgari, who appeared for the first time, executed *Vittima sventurata*, with great power, but she evidently over-exerted her voice, and thereby hurt the performance. She was, however, encored; and the second effort was an improvement. Mr. Bochsa and Miss Dibden delighted the audience with the *Concertante on the Harps*, we hope not for the last time this season; and notwithstanding the fatigue which must result from the Oratorio arrangements all lying upon Mr Bochsa, the execution was certainly beyond any thing we have heard upon that instrument. This performance was loudly applauded. A vehement call was made for *The Lady of the Lake:* Sir George Smart then came forward, and stated the cause of its being put off. A gentleman from the boxes called out to go on with the songs of *The Lady of the Lake*, omitting those of Miss M. Tree, and Mr. Atkins. Sir George intimated he would consult with Mr. Bochsa, and withdrew, and quickly returned with that gentleman, on whose part he begged to state, that from the absence of the lady and gentleman from rehearsal, it had been considered impossible to do justice to the composer's music, but that if any were displeased, their money should be returned, and they would have an opportunity on Friday of hearing *The Lady of the Lake.* This did not appear to satisfy any one; although the first Part of *The Creation* was substituted. Mr. Braham was grossly interrupted in one of the most

beautiful pieces, when he exclaimed, not a little ruffled—"I'm doing my best"—on which cries of "Bravo, Braham," were uttered, and he received much applause.

We are sorry that Mr. Bochsa had not recourse to some other female singer, rather than risk a postponement. Miss Forde, for instance, who, we have heard, took a solo part on the last evening at a moment's notice, and who might have gone through Miss Tree's part at sight, would have consented, doubtless, under the circumstances, to have sung, rather than disappoint an audience. The Duet, between Mrs. Salmon and Mr. Braham, "*Together let us range the fields,*" was delightfully sung and encored. Madame Camporese, was also effective in her Airs;—more particularly in one with Puzzi's Horn Obligato accompaniment. Miss Paton, was encored in "*The traveller benighted.*" There was a very good house.

The new Farce of *The Duel; or, My Two Nephews*, the complete success of which we mentioned yesterday, when we gave the Plot, is repeated to-night. It is a very pleasant Piece, and was admirably acted. The contrast of the *old* and the *modern* school of manners, is very amusing.

Songs in the New Opera of "Maid Marian."

Quartetto—Miss Tree, Mr. Pyne, Mr. Ley, and Master Longhurst—*Listen, listen, he must be near.*
Ballad—Miss Tree—*A damsel stood to watch the fight.*
Quintette—Miss Tree, Mr. Farren, Master Longhurst, Mr. Tinney, and Mr. Ley—*Though he be now a grey, grey, friar.*
Song—Mr. Pearman—*The slender beech and the sapling oak.*
Glee and Chorus—Messrs. Pearman, Pyne, and Isaacs—*Hart and Hind are in their lair.*
Duet and Chorus—Miss Henry, Miss Dunn, &c.—*Gather each flower.*
Glee—Messrs Pearman, Pyne, Isaacs, &c.—*With hawk and hound we merrily sweep.*
Song—Miss Tree—*Let us seek the yellow shore.*
Chorus—*Revenge! revenge! you flames that shake.*
Glee and Chorus—Mrs. Boyle, Mrs. Sterling, Miss Love, &c.—*The red, red, wine, in the beaker dances.*
Sestette—Messrs. Pearman, Hunt, Taylor, Isaacs, Tinney, and Goulden—*O, bold Robin Hood, is a forester good.*
Bravura—Miss Tree—*To arms! 'tis Freedom calls upon the brave.*
Ballad—Mr. Pearman—*O well do I remember that lone but lovely hour*
Chorus—*Shout for the Monarch! whose glorious name.*
Duet by Miss Tree and Master Longhurst.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Opera of

Maid Marian.

Richard the 1st, King of England, Mr. T. P. COOKE,
Baron Fitzwater, Mr. W. FARREN,
Sir William of the Lee, Mr. CHAPMAN,
William Gamwell, Mr PEARMAN,
Friar Peter, Mr KEELEY,
Friar Michael, Mr. C. KEMBLE,
Robert Fitzooth, Earl of Locksley, Mr. ABBOTT,
Prince John, Mr EGERTON,
Sir Ralph Montfaucon, Mr BAKER,
Sir Guy of Gamwell, Mr BARNES,
Little John, Mr HUNT,

Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT.

After which will be produced (for the 2nd time) a New Farce, called

THE DUEL;

Or, My Two Nephews.

Sir Pryer Oldencourt, Mr. W. FARREN,
Augustus Buoyant. Mr. JONES, Lieut. Henry Buoyant, Mr. BAKER,
Tourniquet, Mr. CHAPMAN, Mr. Rumfit, Mr. KEELEY,
O'Mauley, Mr. CONNOR, Skylark, Mr. YATES,
Silverhead, Mr. BLANCHARD, Barbottle, Mr. COMER,
Snooks, Mr. ATKINS, Hopkins, Mr. LEY,

Harriet Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs. PEARCE.

To-morrow, their will be no Performance —On Saturday, The Marriage of Figaro.

New Theatre Royal, Drury Lane.

This Evening the Musical Drama of

Guy Mannering.

Henry Bertram, Mr BRAHAM

In which character he will introduce the "Echo Duet," from "the Americans"—"Now Hope, now Fear," with Miss Povey—"Let us Haste to Kelvin Grove, Bonny Lassie," (an old Scoth Song) "The Death of General Abecrombie"—and, Bruce's Address to his Army, "Scots wha hae wi' Wallace bled!"

Colonel Mannering, Mr PENLEY,
Dominie Sampson, Mr LISTON, Dandie Dinmont, Mr SHERWIN,
(*From the Theatre Royal, York, his* 3rd *appearance at this Theatre*)
Dirk Hatteraick, Mr YOUNGE,
Gilbert Glossin, Mr J Barnes, Bailie Mucklethrift, Mr Hughes,
Sergeant M'Crae, Mr Coveney, Gabriel, Mr G SMITH,
Sebastian, Mr W H Williams, Franco, Miss G Carr,
Jack Jabos, Mr Turnour, Farmer Crabtree, Mr Gibbon,
Farmer Harrow, Mr D Smith, Farmer Flail, Mr Read,

Lucy Bertram, Miss STEPHENS,
who will introduce,
"The last Rose in Summer," and "Leeze me on my Soldier's Love,"

Flora, Mrs Orger, Mrs M'Candlish, Mrs Harlowe,
Meg Merrilies, Mrs Glover, Julia Mannering, Miss Povey,
Gipsy Girls, Miss Cubitt, Miss Forde, &c &c

In Act II. A PAS SEUL, by Miss TREE.

After which, (4th time) a new Farce, in 3 acts, called

Deaf as a Post.

The Principal Characters by

Mr. LISTON,
Mr. COOPER, Mr. GATTIE,
Mr. PENLEY,
Miss CUBITT.
Miss SMITHSON, Mrs. HARLOWE,
Mrs. ORGER.

To-morrow, a Grand Selection of Antient and Modern Music.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 394. *Friday, Feb.* 21, 1823. *Price* 1*d.*

COVENT GARDEN.

We were not a little surprised and pleased to see, yesterday, after our Covent Garden article was sent to the press, that the Opera of *Maid Marian*, was announced for last night. We mean, we were pleased because it indicated the *recovery* of Miss M Tree, the fair heroine of that Piece. We were, accordingly, gratified by her appearance as *Lady Matilda*, and she sang her songs in the first act, but with evident languor. In the second act she commenced "*Let us seek the yellow shore*," when she suddenly stopped, and whispered to Mr Farren, who then advanced and stated—that Miss Tree was extremely desirous of doing every thing in her power to gratify the public, but she was at present quite unable to go through with her songs; and, therefore, requested the indulgence of the audience in permiting her to omit them. Every one, of course, was eager to testify an acquiescence, and the piece went on.

We are sorry Miss Tree made the attempt to appear: and should suppose she will not venture to exert herself at the Oratorio to-night.

The new Farce of "*The Duel; or, My Two Nephews*," went off uncommonly well. One or two who lost sight of the author's object in contrasting the manners of the modern, and the old school, did not like the *glove-affair* in the back-ground, at the end of the first act. Perhaps, it may be considered rather improbable that an Englishman, of even the Chesterfield days, should be so unacquainted with the use of *boxing-gloves*, as to think two persons fighting with them are engaged in a serious quarrel. But these little improbabilities are allowable in Farces, the intention of which is to raise a laugh, and very often at the expense of common sense. "*The Duel*," is a very good Farce, and is excellently acted.

DRURY-LANE.

Miss Stephens, Miss Povey, Mr. Braham, Miss Cubitt, and Miss Forde, sang delightfully last night in *Guy Mannering*. Liston as the *Dominie* created shouts of laughter.

The new Farce of *Deaf as a Post* meets with an improved reception. The Supper-scene is very laughable.

New Theatre Royal, Drury Lane.

The ORATORIO of to-night presents another instance of a tasteful Selection. *The Lady of the Lake* will positively be performed; the music is said to be beautiful.

This Evening will be performed, a Grand Selection of

Antient and Modern Music,

Under the Direction of Mr. BOCHSA,

A New and Splendid ORCHESTRA has been designed and decorated by Mr. MARINARI, for these Performances.

PART I.

A Selection from the Sacred Oratorio,

The Redemption.

The Pieces in which are from

The Occasional Oratorio, Theodora, Israel in Egypt, Semele, Saul, and Judas Maccabæus.

The Selection forming this Oratorio, was arranged by the late Dr. ARNOLD, from the favorite Works of HANDEL. and performed at his Commemoration in WESTMINSTER ABBEY.

Overture to the Occasional Oratorio.

Recit. and Air. Mr. Kellner—He layeth the beams

Recit. and Air, Miss Stephens—Angels, ever bright and fair. (Theodora)

Grand Double Chorus—He gave them hailstones.....(Israel in Egypt)

Air, Miss Povey—Lord! what is man..... ..... (Semele)

Recit. and Air, Mr Braham—He was eyes unto the blind.

Air, Miss Paton—Pious orgies..... ..... (Judas Macabæus)

Recit. Mr Braham—Now the elders of Israel

Semi-Chorus—Welcome, mighty king.....
Full-Chorus—David, his ten thousand slew ..... (Saul)

MARCH IN JUDAS MACABÆUS.

Air, Mr Sapio—Lord, remember David.

Air, Mrs Salmon—Holy, holy, Lord God Almighty

Chorus—The Lord shall reign.....
Recit. Mr Braham—For the host of Pharaoh...
Solo, Miss Stephens—Sing ye to the Lord.....
Grand Double Chorus—The horse and his rider } ... (Israel in Egypt)

Between the First and Second Parts,

Aria, Madame Camporese—Di tanti palpiti (Il Trancredi).....Rossini.

A Concerto Grand Piano Forte, Mr Moschelles,

Never performed in London.

PART II.

For the first time in this country,

THE

Lady of the Lake.

Selected from the celebrated Poem of that name, written by Sir Walter Scott, Bart. and arranged to Rossini's admired Opera of

LA DONNA DEL LAGO.

Introduction and Chorus—(The Chase)—The Stag at Eve had drunk his fill.

Air, Miss Paton—*Ellen*—(Evening)—The waves of slow retiring day.

Duet, Miss Paton and Mr Sapio—*Ellen and Fitz James*—(The Meeting)—What beauty and what grace

Chorus—(The Highland Welcome)—Huntsman rest, thy chace is done.

Duet, Mrs Salmon and Mr Braham—*Ellen and Fitz James*—(The Departure) And have we met so soon to part.

Recit. and Air, Madame Vestris—*Malcolm Graem*—(Absence)—Oh! what is Life when doomed to prove.

Recit. and Air, Mr Kellner—*Douglas*—(The Return) I met young Malcolm as I stray'd.

Recit and Duet, Mrs Salmon and Madame Vestris—*Ellen and Malcolm Graem*, (The Parting)—Oh! Risk not thus thy Life for me.

Air, Mr Braham, and Chorus—*Rhoderick Dhu and Clansmen*—(The Offer)—Hail to the Chief who in triumph advances.

Air, Mr Sapio—*Fitz James*—(The Stranger returned)—How sweet is toil endured for those.

Trio, Mrs Salmon, Mr Braham, and Mr Sapio—*Ellen, Fitz James, and* Allan—(The Discovery)—Oh, stranger! in this hour of fear

Air and Chorus, Madame Vestris—*Malcolm Graem*—(The Disconsolate Lover) My bosom night or day.

Recitative and Air, Mrs Salmon, and Chorus—(Stirling Palace)—I did not think that my fond breast.

In this Piece an additional Orchestra of Wind Instruments will be employed.

Between the Second and Third Parts,

Song, Miss Stephens—O the moment was sad.
(Irish Melody)

A Concerto on the Violin, Mr Mori, in which will be introduced the favorite Rondo, Le petit Tambour
(Mayseder)

PART III.

A GRAND
Miscellaneous Act.

Which will commence with,

(Third time in this country) a Descriptive Chorus, composed by BEETHOVEN, translated and adapted from the original German of the eminent Poet GOETHE, entitled

The Calm of the Sea and the Rising Breeze ;

The Solo Parts by Miss Povey, Master Longhurst, Mr Terrail, and Mr. Nelson.

Echo Song, Miss Stephens and Mrs Salmon..... Arne.
Air, Mr Braham—Is there a heart..... Braham
Air, Miss Paton—Genius of Freedom..... Parry
Aria, Madame Bulgari—Qual mi circonda..... ....Pavesi
Duetto, Madame Vestris and Mr Sapio—Ah si di mali miei... Handel
Grand Chorus—Hallelujah !.....(Messiah)..... Handel

Principal Vocal Performers.

Mrs. SALMON, Miss POVEY, and Madame VESTRIS | Miss STEPHENS, and and Miss PATON.

Madame BULGARI, (her second appearance in this country.) and Madame CAMPORESE.

Mr. BRAHAM,

Mr. SAPIO, Mr. TERRAIL, Mr. NELSON, Master LONGHURST, and Mr. KELLNER,

[His first appearance these two years.]

Principal Instrumental Performers.

Grand Piano Forte, Mr. MOSCHELLES, (first appearance this season) Violin, Mr. MORI.

The Band will be numerous, and Complete in every Department. Leader, Mr. SMART.

SIR GEORGE SMART,

Will conduct the Performance, and preside at the Organ, built by Mr. GRAY ; and Mr. WATSON superintend the Chorusses.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 395. *Saturday, Feb.* 22, 1823. *Price* 1*d.*

DRURY-LANE.

The Lady of the Lake has proved a great attraction at the Oratorio. This Theatre was last night crowded in every part. The first act was from *The Redemption*, at the end of which Mr. Moscheles executed one of the most brilliant Concertos on the Grand Piano-forte, that we ever heard, even by himself. The second act was from the celebrated Opera of Rossini's *La Donna Del Lago*, arranged to the English words of Sir Walter Scott. Rossini's style of music is so well known that it needs no criticism; it may have its faults, but the beauties so far preponderate, that his composition will ever please. This production possesses, perhaps more of his excellence and less of his faults than any other, and, as it was received with the most flattering marks of approbation, will of course be repeated, and, we hope, often during the Oratorios. It is but justice to say, that the most effective part of the music in the Italian Opera, is preserved, and adapted to the beautiful words of Sir Walter Scott's Poem, and deserves that distinction. It was performed in a far superior style to the Opera itself. There were a few stragglers well planted for the purpose of hissing, but clumsily trained to the business: and the quarter from whence they came, could not have well considered, that if the pieces, so admirably performed, deserved their censure, there could not be any hopes of its serving the Haymarket Establishment. We mention no names, but signals were conspicuous.—Sapio was indisposed, but sung admirably notwithstanding. Miss Stephens was rapturously encored in the beautiful Irish Melody, *"O the moment was sad;"* she was unable to sing the duet with Mrs. Salmon in the second act. Upon the whole, the performance went off with eclat, and evinced a determined spirit on the part of the proprietor to present novelty and attraction more conspicuous, as the season advances. Mori on the Violin was exquisite. We understand the Oratorios are in future to be at Drury Lane *only*.

At this Theatre to-night, there is great novelty to *its Stage*, in ***Rob Roy,*** with Miss Stephens as *Diana Vernon*, and Mr. Liston as the ***Baillie.*** We think this operatic Piece was performed here once before for Mr. Cooper's benefit, two seasons ago. That gentleman

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Miscellaneous Act.

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Aria. Madame Bulgari—Qual mi circonda..... ....Pavesi
Duetto, Madame Vestris and Mr Sapio—Ah si di mali miei... Handel
Grand Chorus—Hallelujah !.....(Messiah)..... Handel

Principal Vocal Performers.

Mrs. SALMON, Miss POVEY, and Madame VESTRIS | Miss STEPHENS, and and Miss PATON.

Madame BULGARI, (her second appearance in this country.) and Madame CAMPORESE.

Mr. BRAHAM,

Mr. SAPIO, Mr. TERRAIL,
Mr. NELSON, Master LONGHURST, and
Mr. KELLNER,
[His first appearance these two years.]

Principal Instrumental Performers.

Grand Piano Forte, Mr. MOSCHELLES, (first appearance this season)
Violin, Mr. MORI.

The Band will be numerous, and Complete in every Department.
Leader, Mr. SMART.

SIR GEORGE SMART,

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Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

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represents *Rob*, as he did on that occasion. He will, at least, execute the part energetically.

The Manager has announced as follows ;—

" *The effects of Mr. Liston's repeated and arduous nightly exertions preventing his performing in the Farce this Evening, after Rob Roy, The New Piece of DEAF AS A POST! which is perfectly established as a Stock-Farce, will be acted on Tuesday and Thursday: and occasionally throughout the Season.*

We are sorry to see this about *Deaf as a Post* being a " Stock Farce ;" because the Piece has, every night we have been present, met with partial disapprobation, on account of its very clumsy last act. If it were reduced to *one act*, retaining the *only* laughable parts—the supper-scene, and that which precedes it—we should, then, join with the Manager, and think it worthy of being a " *Stock Farce.*" As it stands now, there must be a *Stock Liston*, for all future generations, to keep it in any favor.

COVENT GARDEN.

At length we are favored with the admirable Opera of *The Marriage of Figaro*, in consequence of the happy union of the two celebrated fair vocalists of this establishment. Miss M. Tree plays *Susanna*, and Miss Paton *the Countess;* which characters they are to take alternately in the future performances. We are sure the public will unite with us in congratulating these young ladies on the amiable temper they have thus evinced, in cancelling all pretensions to superiority over each other. In truth, they possess a very different style of singing, and both are likely to share admiration, without trenching on the merits of each other.

The Performances begin to-night at a quarter before seven o'clock, in consequence of their length, and this being Saturday.

TO CORRESPONDENTS.

" Bobadil," who recommends our more frequently noticing the *Minor Theatres*, is informed, that we probably may attend them, occasionally, for that purpose: but we are much less interested than the Managers. Bobadil, should have paid the postage.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening, the Opera of The

Marriage of Figaro.

Count Almaviva, Mr JONES, Fiorello, Mr DURUSET,
Figaro, Mr PEARMAN,
Antonio, Mr FAWCETT, Bazil, Mr J. ISAACS,
Sebastian, Mr COMER, Cherubino, Miss BEAUMONT,
Countess Almaviva, Miss PATON, Susanna, Miss M. TREE,
Which Characters those Young Ladies will act alternately.
Barbarina, Miss LOVE, Marcellina, Mrs STERLING.

After which will be produced (for the 3rd time) a New Farce, called

THE DUEL;

Or, My Two Nephews.

Sir Pryer Oldencourt, Mr. W. FARREN,
Augustus Buoyant, Mr. JONES, Lieut. Henry Buoyant, Mr. BAKER,
Tourniquet, Mr. CHAPMAN, Mr. Rumfit, Mr. KEELEY,
O'Mauley, Mr. CONNOR, Skylark, Mr. YATES,
Silverhead, Mr. BLANCHARD, Barbottle, Mr. COMER,
Snooks, Mr. ATKINS, Hopkins, Mr. LEY,
Harriet Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs. PEARCE.

With, (44th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP.
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

On Monday, King John, with the Pantomime.

New Theatre Royal, Drury Lane.

This Evening the Opera of

Rob Roy Macgregor,

Or, Auld Lang Syne.

Sir Frederick Vernon, Mr POPE,
Rashleigh Osbaldiston, Mr YOUNGE,
Francis Osbaldiston, Mr MELROSE, 3rd appearance,
Owen, Mr J BARNES, Dougal, Mr TERRY,
Rob Roy Macgregor Campbell, Mr COOPER,
Baillie Nichol Jarvie, Mr LISTON,
Captain Thornton, Mr THOMPSON, M'Stuart, Mr. YARDLEY,
Major Galbraith, Mr G. SMITH, Allan, Mr D. SMITH,
Hamish and Robert, [Rob Roy's Sons] Messrs Hope and Seymour,
Willie, Mr W H Williams, M'Vittie, Mr Kench, Host, Mr Gibbon,
Jobson, Mr Meredith, Lancie Wingfield, Mr Coveney,
Saunders Wylie, Mr Randall, Andrew, Mr Hughes,
Serjeant, Mr Read, Corporal, Mr Douglas,
Diana Vernon, Miss STEPHENS,
Katty, Miss CUBITT, Mattie, Mrs ORGER,
Helen Macgregor, Mrs W. WEST,
Jane Macalpine, Mrs Coveney, Martha, Miss Phillips,
Hostess, Mrs Willmott.

In Act 3, A Highland Reel by the Characters.

After which, (6th time,) a new Pastoral Ballet, by Mr. NOBLE, under the title of

The Swiss Villagers,

The principal Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.
Mr. MEREDITH, Mrs. WILLMOTT,
Mess. Turnour, Honner, Hope, Mathews, Godbee. White, R. Carr
Mesdms. Cooper, Tokely, Gibbons', Phillips, Valancy, Best, Pitt.

To conclude with, the Farce of

The Spoil'd Child.

Old Pickle, Mr GATTIE, Tag, Mr HARLEY,
Little Pickle, Miss CLARA FISHER,
Miss Pickle, Mrs. HARLOWE.

On Monday, King Lear, with the Ballet, and Killing no Murder.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 396. *Monday, Feb.* 24, 1823. *Price* 1*d.*

DRURY-LANE.

In the Opera of *Rob Roy*, which was acted on Saturday evening, Miss Stephens, as *Diana*, sang divinely; and Mr. Melrose, as *Frank Osbaldiston*, gained ground in public favor, by his style of singing, although he has much to learn yet. Mr. Liston was very entertaining as the *Baillie*. Mr. Cooper, acted *Rob*, with vigour, but without those fine markings of character we have been accustomed to see. It is not a part that he can *look*. Mr. Terry's *Dougal*, was excellent. Mrs. W. West is quite out of her line in such characters as *Helen*.

Miss Clara Fisher, in the Farce of *The Spoil'd Child*, delighted all by her *Little Pickle*; and Mr. Harley produced shouts of laughter at his representation of poor *Mr. Tug* the Poet.

COVENT GARDEN.

The Opera of *The Marriage of Figaro* drew to this house on Saturday night, a very genteel and pretty numerous audience. The circumstance of Miss Paton and Miss M. Tree appearing as the *Countess* and *Susanna*, of course, had its attraction. These young ladies distinguished themselves greatly in the songs, as well as by their acting. The letter-duet was effectively sung; but we take the liberty to observe, that it might have been given with more accordance of tone. The beauty of duet-singing lies in the voices assimilating as far as possible in quality, and in neither being exerted so as to overwhelm the other. Mr. Pearman as *Figaro* sung and acted very well. The character in his hands, has, as may be supposed, nothing of the *buffoon* in it. Mr. Fawcett was very entertaining in *Antonio*. Miss Beaumont makes a pretty *Cherubino*; but not so arch a one as Mrs. Chatterley. The other parts were well sustained; and the Opera, although susceptible of improvement, went off very pleasantly.

The new Farce of *The Duel; or, My Two Nephews*, met a very favorable reception on its third performance: and the Pantomime delighted all who had not seen it before.

King's Theatre Concert Room—Mr. Walker's Course of Lectures on *Experimental Philosophy*, commence to-day.—Morning and Evening.

DREADFUL ACCIDENT.

NEWCASTLE THEATRE, Feb. 20—Extract of a Letter—"It is with much pain that I acquaint you with the following calamitous accident, which took place at our Theatre here yesterday evening. Shortly after the commencement of the second act of "*Tom and Jerry*," one of the gas-lights in the third box from the Stage, on the right side of the house, by some mischance, had set fire to the wood-work that enclosed the pipe. The consequence was, an immediate and very unmeasured alarm of "Fire!" pervaded the house, particularly the gallery, which, unfortunately, was very much crowded. Notwithstanding it was soon apparent to the company in the boxes and the pit, (both which places were but thinly filled) that there was little or no danger to be apprehended, the people were not to be tranquillized. Considerable efforts were made from the Stage, too, to persuade them, that if they would but patiently wait a very short time, they would see every thing restored to ord er. All in vain—a deaf ear was turned to the judicious advice given to them—and with a tremendous rush, they struggled for egress. Woefully distressing was the result:—*Eight individuals were literally trodden to death!* These are two young women of the names of Green and Johnson, a Mrs. Riddell Robson (the wife of a respectable builder, who himself escaped with some very terrible bruises) a fine youth, aged about fourteen, son to Mr. Wilkinson, the veterinary surgeon, a young man of the name of Handasyde, aged about eighteen, son to Mr, H. the bookbinder; an elderly person of the name of Edwards, a cellerman to Messrs. Laidler and Co. spirit dealers; a person of the name of Heaton, belonging to Gateshead; and a stranger, a stout man, apparently between forty and fifty years of age. Of course, several are wounded. I have not learnt the exact number; but I would fain persuade myself, from what I have heard, that the casualties that way are fewer than might have been expected, where so many lives have been lost. Altogether, it is a most melancholy affair; and the sombre impression it has made generally on the inhabitants, evinces the deep feeling and sympathy of the town on the distressing occasion. The Manager, Mr. De Camp, is labouring under a most agonised state of mind, in consequence of what has happened. A meeting of the Proprietors of the Theatre is summoned for three o'clock this afternoon; but as the post sets out at two, I cannot possibly transmit any account of their proceedings. It is naturally inferred, that though the season is scarcely half over, the Theatre will not be opened again till next winter. A Coroner's inquest is now sitting over the bodies of the unfortunate persons, who lost their lives in the way previously recited."

Audiences derive from this sad event, a useful lesson on the danger arising from *yielding to sudden alarm*. The only peril to be incurred, in almost any theatre, is that produced by a *rush*. Fire, in our great Theatres can hardly reach the audience part, before they could make a deliberate retreat.

Principal Songs in the Opera of "MAID MARIAN."

Ballad—Miss Tree—*A damsel stood to watch the fight.*
Song—Mr. Pearman—*The slender beech and the sapling oak.*
Song—Miss Tree—*Let us seek the yellow shore.*
Bravura—Miss Tree—*To arms! 'tis Freedom calls upon the brave.*
Ballad—Mr. Pearman—*O well do I remember that lone but lovely hour*
Duet by Miss Tree and Master Longhurst.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Opera of

Maid Marian.

Richard the 1st, King of England, Mr. T. P. COOKE,
Baron Fitzwater, Mr. W. FARREN,
Sir William of the Lee, Mr CHAPMAN,
William Gamwell, Mr PEARMAN,
Friar Peter, Mr KEELEY,
Friar Michael, Mr. C. KEMBLE,
Robert Fitzooth, Earl of Locksley, Mr. ABBOTT,
Prince John, Mr EGERTON.
Sir Ralph Montfaucon, Mr BAKER,
Sir Guy of Gamwell, Mr BARNES,
Little John, Mr HUNT,

Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT.

With, (45th time) a New Grand and Comic Pantomime, called

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OR, THE

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The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND.
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, The School for Scandal, with The Duel.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

KING LEAR.

[With original Passages of Shakspeare restored]

King Lear, Mr. KEAN,
Duke of Burgundy, Mr MERCER, Herald, Mr Read
Duke of Albany, Mr THOMPSON,
Edgar, Mr COOPER, Edmund, Mr YOUNGE,
Duke of Cornwall, Mr KING, Oswald, Mr PENLEY,
Earl of Glo'ster, Mr POWELL,
Earl of Kent, Mr TERRY, Edward, Mr E. Crooke,
Captain of the Guard, Mr Coveney,
Old Man, Mr Carr. Physician, Mr Meredith,
Page to Goneril, Miss Cooper,
Page to Regan, Miss G. Carr, Herald, Mr. Read,
Goneril, Mrs GLOVER, Regan, Mrs KNIGHT,
Cordelia, Mrs W. WEST.

In Act 2. A LAND STORM.

After which, (7th time,) a new Pastoral Ballet, by Mr. NOBLE, under the title of

The Swiss Villagers.

The principal Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.
Mr. MEREDITH, Mrs. WILLMOTT,
Mess. Turnour, Horner, Hope, Mathews, Godbee. White, R. Carr
Mesdms. Cooper, Tokely, Gibbons', Phillips, Valancy, Best, Pitt.

To conclude with, the Farce of

Killing no Murder!

Sir Walter Wilton, Mr. GATTIE,
Jack Wilton, *(as Bradford)* Mr. MERCER,
Mr. Apollo Belvi, Mr. LISTON, Tap Mr GIBBON,
Buskin, Mr. HARLEY,
Who will introduce, "Manager Strut was Four Feet high."
Chairmen, Messrs. Read, and Walker,
Mrs. Watchet, Mrs. HARLOWE, Fanny, Miss CUBITT,
Miss Nancy, *(with the Shepherd Boy)* Miss POVEY,

To-morrow, By Special Desire, Rob Roy, with the Swiss Villagers. and Love, Law, and Physic.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 397. Tuesday, Feb. 25, 1823. Price 1d.

DRURY-LANE.

Mr. KEAN again appeared as *King Lear*, and gave a most able delineation of the aged and heart-broken sovereign. He received much applause; as did Mr. COOPER as *Edgar*; and Mrs. W. WEST as *Cordelia*. There was a numerous audience, who laughed most heartily at the humors of HARLEY and LISTON, in the Farce of *Killing no Murder*.

ORATORIO.—The Grand Selection for to-morrow, includes *Cyrus in Babylon*, and a Fantasia extempore, on the Grand Piano Forte, by Mr. MOSCHELLES, who, it seems, is only to appear one more at these Performances.

COVENT GARDEN.

The Opera of *Maid Marian* was acted last night, to a crowded house in most parts. Mr. C. KEMBLE's jolly, fighting friar is as amusing as ever. Miss M. TREE, as the fair *Maid*, obtained her usual share of liberal applause, both for her acting and singing. Mr. PEARMAN sang with much taste, and was in good voice. The Glees are admirably executed.

The Pantomime went off with much eclat, and seemed highly relished by the gods.

MISS M. TREE.

The JOHN BULL Paper, of last Sunday, contained an article, amongst others full of malignity, which dealt out a plain insinuation that Miss M. TREE's "indisposition" on Wednesday, was a piece of imposture, because on *Thursday* she appeared in *Maid Marian*. This gross attack the young lady has replied to in the following circular sent to the public Papers. Our readers will remember what we said in our Friday's number, of the languor that marked the execution of Miss TREE's first songs in the Opera, and her sudden inability to proceed: indeed, we should have added that her very air and countenance spoke her feebleness. We are happy to assist in Miss TREE's defence against injustice; and which will be of more service to her in the way of extensive circulation, than could be obtained through any London Daily Print, except *The Times*, or *Courier*.

"SIR,

I have with the deepest regret seen my name within these few weeks inserted in some of the leading newspapers, in a manner which has given me much concern: and although I am confident it has only arisen from a want of that explanation which it was in my power to have given, yet I have studiously avoided doing so, from a hope that each remark would be the last, and from a consciousness that public characters, especially females, should never make themselves conspicuous in any other situation than that allotted to them by their profession. But as I unfortunately find myself mistaken, I beg, with all the duty and respect which I feel is due from me to the Public, to reply to a Paragraph inserted in a paper of Friday last; and to another (more kind than ever my humble talent can hope to merit), in the *John Bull* of this day, relative to my not having performed on Wednesday, at the Oratorio, on account of illness, though I was well enough to act on Thursday in *Maid Marian*. Thus it is—I have been very unwell during nearly the whole of last week; but seeing my name advertised for every night in the week, both in the Plays and Oratorios, I was most desirous to fulfil my part to the best of my power; and, though far from being well, acted on Tuesday, and on Wednesday attended the rehearsal of the Oratorio, when I was so incapable of proceeding, that I was forced to leave the Theatre. Still, however, I hoped to be able to perform according to the advertisements of the day, but at four o'clock was compelled to relinquish the idea of it, and wrote to Mr. Beckwa to that effect. The next day (Thursday) I was better, and as my name was still advertised for performing on that day, and knowing the consequences of changing the performances at so short a notice, I went to the Theatre, anxious to go through the evening's business, but found myself too ill to sing the songs in the play; in consequence of which an apology was made for me; and I lament exceedingly that I could only, as it were, walk through the part.—But from the rest on Friday, (my part in the Oratorio being omitted), I was sufficiently recovered to be able to act on Saturday; and I feel grateful for all the kindness shown to me by that Public, who, in so many instances, have conferred favors never to be forgotten by so humble an individual as, their most devoted servant,

ANN MARIA TREE.

3, Torrington-square, Bloomsbury,
February 23, 1823.

TO CORRESPONDENTS.

"A FRIEND TO TRUTH AND JUSTICE" will perceive the young lady's cause has not been neglected. With respect to Mr. ATKINS, we have yet to learn his apology.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

BY SPECIAL *DESIRE.*

This Evening the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr POPE,
Rashleigh Osbaldiston, Mr YOUNGE,
Francis Osbaldiston, Mr MELROSE,
Owen, Mr J BARNES, Dougal, Mr TERRY,
Rob Roy Macgregor Campbell, Mr COOPER,
Baillie Nichol Jarvie, Mr LISTON,
Captain Thornton, Mr THOMPSON, M'Stuart, Mr. YARDLEY,
Major Galbraith, Mr G. SMITH, Allan, Mr D. SMITH,
Hamish and Robert, [Rob Roy's Sons] Messrs Hope and Seymour,
Willie, Mr W H Williams, M'Vittie, Mr Kench, Host, Mr Gibbon,
Jobson, Mr Meredith, Lancie Wingfield, Mr Coveney,
Saunders Wylie, Mr Randall, Andrew, Mr Hughes,
Serjeant, Mr Read, Corporal, Mr Douglas,
Diana Vernon, Miss STEPHENS,
Katty, Miss CUBITT, Mattie, Mrs ORGER,
Helen Macgregor, Mrs W. WEST,
Jane Macalpine, Mrs Coveney, Martha, Miss Phillips,
In Act 3, A Highland Reel by the Characters.

After which, (7th time,) a new Pastoral Ballet, called

The Swiss Villagers.

(The Characters as before)

To conclude with (1st time at this Theatre) the Farce of

Love, Law, & Physic

Doctor Camphor, Mr. J. BARNES, Andrew, Mr. KNIGHT,
Captain Danvers, Mr. PENLEY, Coachman, Mr. W H WILLIAMS,
Flexible, [first time] Mr. HARLEY, in which he will introduce
"The humors of a Play-house."
Lubin Log, Mr. LISTON.
John Brown, Mr. HUGHES, Waiter, Mr. COVENEY,
Laura, Miss CUBITT, *with a new Song, composed by Mr.* PERRY.
Mrs. Hillary, Mrs. ORGER, Maid, Mrs. COVENEY.

To-morrow, A Grand Selection of Antient and Modern Music.

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Owen, Mr J BARNES, Dougal. Mr TERRY,
Rob Roy Macgregor Campbell, Mr COOPER,
Baillie Nichol Jarvie, Mr LISTON,
Captain Thornton, Mr THOMPSON, M'Stuart, Mr. YARDLEY,
Major Galbraith, Mr G. SMITH, Allan, Mr D. SMITH,
Hamish and Robert, [Rob Roy's Sons] Messrs Hope and Seymour,
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Saunders Wylie, Mr Randall, Andrew, Mr Hughes,
Serjeant, Mr Read, Corporal, Mr Douglas,
Diana Vernon, Miss STEPHENS,
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Helen Macgregor, Mrs W. WEST,
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The Swiss Villagers.

(The Characters as before)

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Doctor Camphor, Mr. J. BARNES, Andrew, Mr. KNIGHT,
Captain Danvers, Mr. PENLEY, Coachman, Mr. W H WILLIAMS,
Flexible, [first time] Mr. HARLEY, in which he will introduce
"The humors of a Play-house."
Lubin Log, Mr. LISTON.
John Brown, Mr. HUGHES, Waiter, Mr. COVENEY,
Laura, Miss CUBITT, *with a new Song, composed by Mr. PERRY.*
Mrs. Hillary, Mrs. ORGER, Maid, Mrs. COVENEY.

To-morrow, A Grand Selection of Antient and Modern Music.

Theatre Royal, Covent Garden,

This Evening the Comedy of The

School for Scandal.

Sir Peter Teazle, *Mr. W. Farren*,

Careless, *Mr. Baker*, Sir Oliver Surface, *Mr. Fawcett*,

Sir B. Backbite, *Mr. Jones*,

Joseph Surface, *Mr. Connor*,

Crabtree, *Mr. Blanchard*, Moses, *Mr. Yates*, Rowley, *Mr. Chapman*,

Charles Surface, *Mr C. Kemble*,

Mrs. Candour, *Mrs. Gibbs*. Lady Sneerwell, *Mrs. Vining*,

Lady Teazle, *Miss Chester*, Maria, *Miss Foote*.

In Act III. a Song by Mr. Taylor.

After which will be produced (for the 4th time) a New Farce, called

THE DUEL;

Or, My Two Nephews.

Sir Pryer Oldencourt, Mr. W. FARREN,

Augustus Buoyant. Mr. JONES, Lieut. Henry Buoyant, Mr. BAKER,

Tourniquet, Mr. CHAPMAN, Mr. Rumfit, Mr. KEELEY,

O'Mauley, Mr. CONNOR, Skylark, Mr. YATES,

Silverhead, Mr. BLANCHARD, Barbottle, Mr. COMER,

Snooks, Mr. ATKINS, Hopkins, Mr. LEY,

Harriet Seymour, Miss LOVE, Rebecca, Miss GREEN,

Mrs Barbottle, Mrs. PEARCE.

To-morrow, No Performance.

On Thursday, The Marriage of Figaro.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 398. *Wednesday, Feb.* 26, 1823. *Price* 1*d.*

COVENT GARDEN.

The School for Scandal was again admirably acted, last night, by the whole comic strength of the company. Mr. Macready, however, who on the former occasion, acted *Joseph Surface*, being unwell, Mr. Connor took the part, and represented it with considerable ability. Yet it would be absurd to compliment him very highly on the performance of a character which he had undertaken as a temporary substitute: bating a touch of Hibernian accent, he does any thing, *not Irish*, very respectably: and what *is Irish*, very cleverly. He is an agreeable and highly useful member of the company. Mr. W. Farren and Miss Chester, as *Sir Peter* and *Lady Teazle*, received much applause: and, as usual, Mr. C. Kemble's *Charles*, Mr. Fawcett's *Sir Oliver*, and Mr. Yates's *Moses*, were rendered most pleasantly prominent.—There was much applause.

The new Farce of *The Duel*, went off excellently.

On Friday, there will be no performance at this Theatre.

Mr. Macready's indisposition has occasioned *King John* to be postponed until next Monday.

DRURY-LANE.

The musical Play of *Rob Roy* was repeated last night, by "Special Desire," but we did not learn who the personage was. Miss Stephens, as *Diana Vernon*, sang beautifully, and Mr. Liston acted the *Bailie* very comically. In the Farce of *Love, Law, and Physic*, produced for the first time at this Theatre, by permission of the Covent Garden Managers, we believe, Mr. Liston acted his old part of *Lubin Log*, with infinite oddity. Mr. Harley made an admirable *Flexible*. He gave the speech, as a learned counsel, very effectively, after the manner of one of our orators of the bar;—and sang "The humours of a Play-house" so well, that he was unanimously encored. Miss Cubitt, as *Laura*, introduced a new song, by Perry, which had nothing very particular to recommend it. The house was very full.—The Ballett was much applauded.

New Theatre Royal, Drury Lane.

Oratorios.

THE Selections of Music which Mr. BOCHSA has hitherto produced this season, have proved highly effective, particularly, as he has obtained by unprecedented exertions the assistance of the first vocal and instrumental Performers in this country. The crowded audiences that have been attracted on the previous nights, testify the sound policy of the arrangements that have thus brought into one focus such a host of musical talent. Another feast of Harmony is afforded this evening, which is expected to be most numerously attended; as it includes for the second time, the performance of the Selection from ROSSINI's *Cyrus in Babylon*. Mr. MOSCHELLES, also, we see, is to display his astonishing execution on the Grand Piano Forte.

This Evening will be performed, a Grand Selection of

Antient and Modern Music,

Under the Direction of Mr. BOCHSA,

A New and Splendid ORCHESTRA has been designed and decorated by Mr. MARINARI, for these Performances.

PART I.

A Grand Selection.

Overture to Esther..... Handel.
Hymn of Eve, Miss Stephens..... Arne.
Air, Mr Kellner---Honor and arms..... (Samson) Handel.
Recit. and Air, Mrs Salmon—From mighty kings (Judas Mac,) Han.
Trio, Mr Terrail, Mr Pyne, and Mr Kellner, and Chorus—Disdainful of danger.....(Judas Macc.)..... Handel.
Recit. and Air, Miss Tree—Farewell ye limpid streams (Jepth.) Han.
Duetto, Miss Cubitt and Miss Love –O lovely peace (Macc.) Handel.
Luther's Hymn, Mr Braham

From Beethoven's Celebrated Sacred Oratorio,

THE MOUNT OF OLIVES.

Recit. and Trio, Miss Goodall, Mr Braham, and Mr Nelson—O children of our Father.
Grand Chorus—Hallelujah! to the Father.

Between the First and Second Parts,

Scena ed Aria, Madame Bulgari, [3rd appearance,]
Ciel clemente.....Morlacchi

A Fantasia Extempore on the Grand Piano Forte,
Mr. Moschelles,
In which will be introduced the favorite Air "We're a' noddin"
(His last appearance, but one, at these Performances)

PART II.

(Second time in this Country) a Selection from Rossini's Oratorio,

Cyrus in Babylon.

With English Words, translated and adapted from the Italian.

Overture.

Introduction and Air, Mr Nelson, and Chorus—The Babylonians rejoicing for their victory over the Persians.

Recit. and Duet, Mrs Salmon, and Mr Braham.—Belshazzar's menaces to Amira, and her fidelity to Cyrus.

Chorus and Air, Miss M. Tree,—Cyrus's sorrow for his fate, and exhortation to his companions to revenge him.

Trio, Mrs Salmon, Miss M. Tree, and Mr. Braham—The interview of Cyrus and Amira discovered by Belshazzar.

Air and Chorus, Mr Braham—Belshazzar in consternation, demands from the sages an interpretation of the hand-writing on the wall.

Recit. and Air, Mr Pyne—Daniel denounces the wrath of heaven against Belshazzar.

Air, Mrs Salmon, with Violin Obligato, Mr. Mori—Amira's lamentation at the approaching death of Cyrus and her son.

Finale, Mrs Salmon, Miss M. Tree, and Mr Nelson, and Chorus—The deliverance of Cyrus.

Between the Second and Third Parts,

A Fantasia on the Horn, Signor Puzzi, in which will be introduced the National Air, "Rule Britannia,"

PART III.

A GRAND

Miscellaneous Act.

Which will commence with,

(Fourth time in this country) a Descriptive Chorus, composed by BEETHOVEN, translated and adapted from the original German of the eminent Poet GOETHE, entitled

The Calm of the Sea and the Rising Breeze;

The Solo Parts by Miss Povey, Master Longhurst, Mr Terrail, and Mr. Nelson.

Air, Miss M. Tree—O say not woman's love is bought.....Whitaker

Recit. and Air, Mr Braham—Sound an alarm
Chorus—We hear, we hear..... ..... } (Judas Macc) Han.

Cevetina, Madame Vestris—O quante lagrime..... ..... Rossini

Recit. and Air, Miss Forde—Trifler, forbear.....Bishop
Recit. e Rondo, Mr. Kelner—Saziati Ingrata.....(Davide) Ziagaretti
Trio, Miss Povey, Miss Forde, and Miss Love—Blithe are the bowers of Mosely.....Kelly
Grand Chorus and Solo, Mr Terrail.....Handel

Around let acclamations ring.
Bless the true Church and save the King.

Principal Vocal Performers.

Mrs. SALMON,
Miss POVEY,
Miss FORDE, and
Miss M. TREE,

Miss STEPHENS,
Miss CUBITT,
Miss LOVE, and
Madame VESTRIS,

Miss GOODALL,

Madame BULGARI, (her third appearance in this country.)

Mr. BRAHAM,

Mr. PYNE, Mr. TERRAIL,

Mr. NELSON, Master LONGHURST, and

Mr. KELLNER,

[His second appearance these two years.]

The Band will be numerous, and Complete in every Department.

Leader, Mr. SMART.

SIR GEORGE SMART,

Will conduct the Performance, and preside at the Organ, built by Mr. GRAY; and Mr. WATSON superintend the Chorusses.

The Performers in the Chorusses, under the Superintendance of Mr WATSON, will be numerous, and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey,

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In consequence of the applause on Friday last, will be repeated on Friday next, at this Theatre, (second time in this country)

The Lady of the Lake.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.
Where Letters, addressed to the Editor, (post paid) will be attended to.

Published by C. HARRIS, 25, Bow Street, Covent Garden; and by CHAPPELL and SON, Royal Exchange.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 399. Thursday, Feb. 27, 1823. Price 1d.

DRURY-LANE.

Last night, another brilliant and crowded audience honored this Theatre, in consequence of the admirable Selection, which was given by Mr. Bochsa for their entertainment.—The first part consisted of pieces from Handel, Dr. Arne, and Beethoven, and comprised several enchanting Airs by the chief vocalists. Miss Stephens, gave The Hymn of Eve, with exquisite tenderness and feeling, and was rapturously encored. Mrs Salmon was no less successful in the recitative and air, "*From mighty kings,*" and Kellner sang "*Honor and arms,*" with great effect. *Luther's Hymn*, by Braham, was as might have been anticipated, a great effort, and appropriately applauded. Madame Bulgari went through an air. (*Ciel clemente*) with success, and appears an improving singer. Moschelles, performed a *Fantasia extempore* on the Grand Piano, with a brilliance, rapidity, and delicacy, assuredly never surpassed, and introduced several of the most popular airs, with the most delightful and enchanting sweetness.

Cyrus in Babylon was repeated for the third time, with good effect, although several airs were omitted. Signor Puzzi again astonished the audience, with a Fantasia on the Horn, surpassing some of his former efforts.

The Miscellaneous Act was well selected, the whole performance abounded in variety and admirable talent, Miss Forde sang, "*Trifler forbear,*" with a power and sweetness not often equalled, and, we think, it forms no part of Mr. Bochsa's admirable taste and judgment to place her on each night of her performance, so late in the evening's entertainment, we can have no objection to the other young aspirants to musical fame being put forward, but it is by no means, like the

rest of the arrangements, to put the duet of Miss CUBITT and Miss LOVE, *" O lovely peace,"* and the air of Miss POVEY'S, *" But thou dist not leave,"* in the first act, and leave Miss FORDE'S first song off to an hour too late, for most persons to wait. If Mr. BOCHSA has no higher opinion of Miss Forde's talent then to act thus, we would recommend him not to avail himself of it at all ; we trust he will take the hint. The Trio, by Misses FORDE, POVEY, and LOVE, was well sung, but at too late an hour to be enjoyed. We never heard more applause than was bestowed at various times upon the performances, and we are happy to observe, that with the exception of what we have pointed out, these performances increase in novelty, excellence, and general attraction, as the season advances.

In consequence of the applause on Friday last, will be repeated to-morrow, at this Theatre, (second time in this country)

THE LADY OF THE LAKE.

COVENT GARDEN.

Miss TREE and Miss PATON, change characters to night in the *Marriage of Figaro.* The former lady taking the part of the *Countess,* and Miss PATON appearing as *Susanna,* in which she made her first impression upon the town. Her execution of the music is known to be of the first description in science and melody, and both in singing and acting, it must be considered one of her most successful efforts. Miss TREE cannot fail to sustain her share of the piece, with her usual sweetness and fascination, but we hope she will leave out the difficult and not very agreeable bravura, which Miss PATON introduced towards the conclusion. Altogether, the lovers of harmony may expect a treat. The same Opera is announced for Saturday at Drury Lane, the cast of which includes nearly the whole operatic and comic strength of the company, powerful as it is, as will be seen by the following list of the dramatis personæ—Count Almaviva, by Mr. ELLISTON, Figaro, Mr. LISTON, Antonio, Mr. HARLEY, Fiorello, Mr. HORN, The Page, Miss CLARA FISHER, The Countess Almaviva, Mrs. AUSTIN, and Susanna, Miss STEPHENS.

The Opera of *The Woodman,* (the Music by Mr. SHIELD) will shortly be revived. Wilford, Mr. LARKIN, Emily, Miss PATON.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.
Where Letters, addressed to the Editor, (post paid) will be attended to.
Published by C. HARRIS, 25, Bow Street, Covent Garden ; and by CHAPPELL and SON, Royal Exchange.

Theatre Royal, Covent Garden,

This Evening, the Opera of The

Marriage of Figaro.

Count Almaviva, Mr JONES, Fiorello, Mr DURUSET,
Figaro, Mr PEARMAN,
Antonio, Mr FAWCETT, Bazil, Mr J. ISAACS,
Sebastian, Mr COMER, Cherubino, Miss BEAUMONT,
Countess Almaviva, Miss M. TREE, Susanna, Miss PATON,
Which Characters those Young Ladies will act alternately.

After which will be produced (for the 5th time) a New Farce, called

THE DUEL;

Or, My Two Nephews.

Sir Pryer Oldencourt, Mr. W. FARREN,
Augustus Buoyant. Mr. JONES, Lieut. Henry Buoyant, Mr. BAKER,
Tourniquet, Mr. CHAPMAN, Mr. Rumfit, Mr. KEELEY,
O'Mauley, Mr. CONNOR, Skylark, Mr. YATES,
Silverhead, Mr. BLANCHARD, Barbottle, Mr. COMER,
Snooks, Mr. ATKINS, Hopkins, Mr. LEY,
Harriet Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs. PEARCE.

With, (46th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abaab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, No Performance.

New Theatre Royal, Drury Lane.

This Evening the Musical Drama of

Guy Mannering.

Henry Bertram, Mr BRAHAM,
In which character he will introduce the "Echo Duet," from "the Americans"—"Now Hope, now Fear," with Miss Povey—"Let us Haste to Kelvin Grove, Bonny Lassie," (an old Scoth Song) "The Death of General Abercrombie"—and, Bruce's Address to his Army, "Scots wha hae wi' Wallace bled!"

Colonel Mannering, Mr PENLEY,
Dominie Sampson, Mr LISTON, Dandie Dinmont, Mr SHERWIN,
Dirk Hatteraick, Mr YOUNGE,
Gilbert Glossin, Mr J Barnes, Bailie Mucklethrift, Mr Hughes,
Sergeant M'Crae, Mr Coveney, Gabriel, Mr G SMITH,
Sebastian, Mr W H Williams, Franco, Miss G Carr,
Jack Jabos, Mr Turnour, Farmer Crabtree, Mr Gibbon,
Farmer Harrow, Mr D Smith, Farmer Flail, Mr Read,

Lucy Bertram, Miss STEPHENS,
who will introduce,
"The last Rose in Summer," and "Leeze me on my Soldier's Love,"

Flora, Mrs Orger, Mrs M'Candlish, Mrs Harlowe,
Meg Merrilies, Mrs Glover, Julia Mannering, Miss Povey,
Gipsy Girls, Miss Cubitt, Miss Forde, &c &c

In Act II. A PAS SEUL, by Miss TREE.

To conclude with (2nd time at this Theatre) the Farce of

Love, Law, & Physic

Doctor Camphor, Mr. J. BARNES, Andrew, Mr. KNIGHT,
Captain Danvers, Mr. PENLEY, Coachman, Mr. W H WILLIAMS,
Flexible, [2nd time] Mr. HARLEY, in which he will introduce
"The humors of a Play-house."
Lubin Log, Mr. LISTON.
John Brown, Mr. HUGHES, Waiter, Mr. COVENEY,
Laura, Miss CUBITT, *with a new Song, composed by Mr. PERRY.*
Mrs. Hillary, Mrs. ORGER, Maid, Mrs. COVENEY.

To-morrow, A Grand Selection of Antient and Modern Music.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 400. *Friday, Feb.* 28, 1823. *Price* 1*d.*

COVENT GARDEN.

The Marriage of Figaro again attracted a numerous and genteel audience, last night. An apology we are sorry to say, was made for Miss Paton, who laboured under considerable hoarseness, which, however, did not prevent her giving considerable effect to her favorite character. She was particularly successful in the duets with *Fiorello*, and the *Countess*, in the second act, and sustained her share of the concerted pieces, with almost her usual excellence, but in "Come hither, sit down here by me," the effects of cold were very apparent, but altogether, it made as little alteration in her success as could be expected. She has been singing at Oxford with great *eclat*, we hear. Miss Tree appeared to very great advantage as the *Countess*, and we cannot help thinking this part more suited to her powers than *Susanna*, The grace and delicacy of her manner is particularly adapted to the injured, but forgiving *Rosina*, and her manner of executing the very difficult music of the part, was distinguished by so much brilliance and science, that we hardly wish to hear of her giving it up. Mr. Jones was, as usual, buoyant and elastic as the *Count*, and kept the house alive. Miss Beaumont, (a great pet of ours, for she is a pretty and good girl) is a great deal too milk and watery in the *Page*. The Chorusses are not good, but the dancers kept them in countenance.

The Duel, and the *Pantomime* followed, and went off with good effect.

DRURY-LANE.

Another crowded and brilliant audience graced this Theatre last night, when *Guy Mannering*, and *Love, Law, and Physic*, were repeated with a strength of talent which had hardly been equalled within our memory. Braham and Miss Stephens, were in fine voice.—Liston, and his companions were irresistably tickling:—and that fellow of infinite jest, Harley, added to the humours of the evening by his spirited performance of *Flexible*, and his "Humors of a Playhouse," in which he was encored

New Theatre Royal, Drury Lane.

Oratorios.

THERE is a good deal of novelty in Mr. BOCHSA's Selections to-night, which, in addition to the host of talent engaged, must prove highly attractive. Some passages are to be given from LOCKE's beautiful Music in Macbeth, and we are glad to see the first appearance of Mr. NICHOLSON, and his Flute mentioned.

This Evening will be performed, a Grand Selection of

Antient and Modern Music,

Under the Direction of Mr. BOCHSA;

A New and Splendid ORCHESTRA has been designed and decorated by Mr. MARINARI, for these Performances.

PART I.

A Grand Selection.

Of SACRED MUSIC.

Overture to Saul, with the Dead March———————— Handel.
Recit. Mr Bellamy—I feel, I feel--
Air—Arm, arm, ye brave ———— —[Judas Maccabaeus]—Handel
Anthem, Miss Stephens and Miss Goodall—Hear my prayer——Kent
Recit. and Air, Mr Braham—Deeper and deeper---[Jepth]---Handel
Recit, and Quartetto, Miss Goodall, Mr Terrail, Mr Braham, and Mr Bellamy, and Chorus—Ere to dust-[Time and Truth]-Handel
Duet, Mrs Salmon, and Mr Braham—Qual anelante———Marsello
Air, Miss Stephens—Let the bright seraphim——[Samson]—Handel
Recit. and Air, Mr Pearman—In native worth
Recit. Mrs Salmon—But bright Cecilia——
Air and Grand Chorus—As from the power-- [Dryden's Ode] Han.

Between the First and Second Parts,

Echo Duet, Mrs Salmon and Miss Stephens .. Arne,

A Concerto on the Violin by Mr Mori,

PART II.

For the 2nd time in this country,

THE

Lady of the Lake.

Selected from the celebrated Poem of that name, written by SIR WALTER SCOTT, BART. and arranged to Rossi's admired Opera of

LA DONNA DEL LAGO.

Introduction and Chorus—(The Chase)—The Stag at Eve had drunk his fill.
Air, Miss Paton—*Ellen*—(Evening)—The waves of slow retiring day.

Duet, Miss Paton and Mr Sapio—*Ellen and Fitz James*—(The Meeting)—What beauty and what grace

Chorus—(The Highland Welcome)—Huntsman rest, thy chace is done.

Duet, Mrs Salmon and Mr Braham—*Ellen and Fitz James*—(The Departure) And have we met so soon to part.

Recit. and Air, Madame Vestris—*Malcolm Graem*—(Absence)—Oh! what is Life when doomed to prove.

Recit. and Air, Mr Kellner—*Douglas*—(The Return) I met young Malcolm as I stray'd.

Recit and Duet, Mrs Salmon and Madame Vestris—*Ellen and Malcolm Graem*, (The Parting)—Oh! Risk not thus thy Life for me.

Air, Mr Braham, and Chorus—*Rhoderick Dhu and Clansmen*—(The Offer)—Hail to the Chief who in triumph advances.

Air, Mr Sapio—*Fitz James*—(The Stranger returned)—How sweet is toil endured for those.

Trio, Mrs Salmon, Mr Braham, and Mr Sapio—*Ellen, Fitz James, and* Allan—(The Discovery)—Oh, stranger! in this hour of fear

Air and Chorus, Madame Vestris—*Malcolm Graem*—(The Disconsolate Lover) My bosom night or day.

Recitative and Air, Mrs Salmon, and Chorus—(Stirling Palace)—I did not think that my fond breast.

In this Piece an additional Orchestra of Wind Instruments will be employed.

Between the Second and Third Parts,

[By particular desire] Recit, and Air, Miss Stephens, Auld Robin Grey....Rev. W, Leeves,

A New Fantasia on the Flute, Mr Nicholson, (his first appearance in London this season) in which will be introduced the favorite Air—The Fall of Paris,

PART III.

A GRAND

Miscellaneous Act.

Which will commence with,

(Fifth time in this country) a Descriptive Chorus, composed by Beethoven, translated and adapted from the original German of the eminent Poet Goethe, entitled

The Calm of the Sea and the Rising Breeze;

The Solo Parts by Miss Povey, Master Longhurst, Mr Terrail, and Mr. Nelson.

Air, (with Variations) Mrs Salmon—My lodging is on the cold ground
Duet, Miss Stephens and Mr Braham—I love thee
Scena ed Aria, Miss Paton—Tu ch' accendi
Air, Madame Vestris—In infancy
Duet, Miss Cubitt and Mr Pearman—Time has not thinn'd

To conclude with a Selection from the admired

MUSIC IN MACBETH.

The principal parts by Miss Goodall, Miss Cubitt, Messrs Terrail, Pearman, and Bellamy,

---

Principal Vocal Performers.

Mrs. SALMON, Miss GOODALL,
Madame VESTRIS,
Miss STEPHENS, Miss CUBITT, and Miss PATON.

Mr. BRAHAM,
Mr. KELLNER, Mr. PEARMAN,
Mr. TERRAIL, Master LONGHURST, and
Mr. BELLAMY.
Flute, Mr. NICHOLSON,
Violin, Mr MORI.

The Band will be numerous, and Complete in every Department.
Leader, Mr. SMART.

SIR GEORGE SMART,

Will conduct the Performance, and preside at the Organ, built by Mr. GRAY; and Mr. WATSON superintend the Chorusses.

The Performers in the Chorusses, under the Superintendance of Mr. WATSON, will be numerous, and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey,

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Printed by E. THOMAS. Denmark Court, Exeter 'Change, Strand.
Where Letters, addressed to the Editor, (post paid) will be attended to.
Published by C. HARRIS, 25, Bow Street, Covent Garden; and by CHAPPELL and SON, Royal Exchange.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 401. Saturday, March 1, 1823. Price 1d.

DRURY-LANE.

As we had premised, the novelty of last night's Selection drew another brilliant audience,and went off with the usual spirit. To specify the many excellencies, would occupy more than our limits, but admit it would be equally impossible to pass some of them over without notice. Mrs. SALMON and Miss STEPHENS were in excellent voice, and sang their airs and duets with great taste. A Concerto by MORI on the Violin, was given, and met with great applause.

The Music of *The Lady of the Lake* was performed, for the second time, in the most admirable style, and was rapturously applauded; there has not been a more popular introduction of late years, than this effort of ROSSINI's. Mr. NICHOLSSN performed most delightfully on the Flute, and introduced the air of "*The Fall of Paris,*" in the most beautiful style imaginable. The celebrated descriptive Chorus by BEETHOVEN, of *The Calm of the Sea, and the Rising Breeze*: was again repeated; and the last act comprised some of the most effective Music from *Macbeth,* as well as several very fine pieces, particularly "*My lodging is on the cold ground,*" by Mrs. SALMON, and a duet by BRAHAM and Miss STEPHENS. The whole evening's entertainment was honored with deserved plaudits from every part of the house. The Selection for next Wednesday, will, it is said, be more grand and effective than ever. DI CROTCH's celebrated Oratorio of *Palestine,* which has been only twice performed in London, will form part of that day's Selection.

As might have been anticipated, Miss PATON was unable to appear, and bills were placarded about the doors announcing her continued indisposition. Miss GOODALL, very readily undertook Miss P's part in *The Lady of the Lake.*

We omitted, in our late notice of the Farce of *Love, Law, and Physic,* performed here on Thursday last, to mention an interpolation by Mr. HARLEY, who acted *Flexible.* On introducing to *Doctor Camphor* the sham *Don Velasco,* who is suspected and abused by *Mr. Lubin Log,* Mr. HARLEY said, "Sir, this gentleman is a *Spaniard,* and is not to be insulted with impunity," whereupon, John Bull broke forth in ardent approbation of the remark.

DUBLIN THEATRE.—Mr. DOWTON is engaged at this Theatre, and is to appear there this evening in the character of *Doctor Cantwell*, in the Comedy of *The Hypocrite*.—Miss KELLY, (of the English Opera House) took her farewell on Thursday last, when she appeared as *Gil Blas*, in Mr. PEAKE's melo-drama, called *The Youthful Days of Gil Blas*, which was produced last summer: and as *Clara*, in the Interlude of *Matrimony*, and as *Caroline*, in the Farce of *The Prize*. We are uncertain of the future movements of this incomparable actress; but trust she will ere long be seen on the boards of one of our Metropolitan Theatres, which is her proper sphere.

Songs in the Opera of "MAID MARIAN."

Ballad—Miss Tree—*A damsel stood to watch the fight.*
Song—Mr. Pearman—*The slender beech and the sapling oak.*
Song—Miss Tree—*Let us seek the yellow shore.*
Bravura—Miss Tree—*To arms! 'tis Freedom calls upon the brave.*
Ballad—Mr. Pearman—*O well do I remember that lone but lovely hour*
Duet by Miss Tree and Master Longhurst.
Quartetto—Miss Tree, Mr. Pyne, Mr. Ley, and Master Longhurst—*Listen, listen, he must be near.*
Quintette—Miss Tree, Mr. Farren, Master Longhurst, Mr. Tinney, and Mr. Ley—*Though he be now a grey, grey, friar.*
Glee and Chorus—Messrs. Pearman, Pyne, and Isaacs—*Hart and Hind are in their lair.*
Duet and Chorus—Miss Henry, Miss Dunn, &c.—*Gather each flower.*
Glee—Messrs Pearman, Pyne, Isaacs, &c.—*With hawk and hound we merrily sweep.*
Chorus—*Revenge! revenge! yon flames that shake.*
Glee and Chorus—Mrs. Boyle, Mrs. Sterling, Miss Love, &c.—*The red, red, wine, in the beaker dances.*
Sestette—Messrs. Pearman, Hunt, Taylor, Isaacs, Tinney, and Goulden—*O, bold Robin Hood, is a forester good.*
Chorus—*Shout for the Monarch! whose glorious name.*

TO CORRESPONDENTS.

We must turn a *deaf* ear to the cruel witticisms of "PAUL POST," on "Stock Farces."

"JANUS," who offers to furnish us with criticisms on *both* Theatres *nightly*, is thanked: but his services cannot be accepted; for although he assumes the power of looking into each house at one and the same time, yet he has but *one* head, and we require *two*.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.
Where Letters, addressed to the Editor, (post paid) will be attended to.

Theatre Royal, Covent Garden.

This Evening, (23rd time) the Opera of

Maid Marian.

Richard the 1st, King of England, Mr. T. P. COOKE,
Baron Fitzwater, Mr. W. FARREN,
Sir William of the Lee, Mr CHAPMAN,
William Gamwell, Mr PEARMAN,
Friar Peter, Mr KEELEY,
Friar Michael, Mr. C. KEMBLE.
Robert Fitzooth, Earl of Locksley, Mr. ABBOTT,
Prince John, Mr EGERTON,
Sir Ralph Montfaucon, Mr BAKER,
Sir Guy of Gamwell, Mr BARNES,
Little John, Mr HUNT,
Lord Lacy, Mr Horrebow, Will Whitethorn, Mr Ley,
Abbot of Rubygill, Mr Atkins,
Allan o'Dale, Mr J Isaacs, The Miller, Mr Pyne,
Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT.

After which will be produced (for the 6th time) a New Farce, called

THE DUEL;

Or, My Two Nephews.

Sir Pryer Oldencourt, Mr. W. FARREN,
Augustus Buoyant. Mr. JONES, Lieut. Henry Buoyant, Mr. BAKER,
Tourniquet, Mr. CHAPMAN, Mr. Rumfit, Mr. KEELEY,
O'Mauley, Mr. CONNOR, Skylark, Mr. YATES,
Silverhead, Mr. BLANCHARD, Barbottle, Mr. COMER,
Snooks, Mr. ATKINS, Hopkins, Mr. LEY,
Harriet Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs. PEARCE.

On Monday, King John, with the Pantomime.

New Theatre Royal, Drury Lane.

This Evening, the Opera of

ARTAXERXES.

Artaxerxes, Miss CUBITT,
Artabanes, Mr. HORN, Arbaces, Mr. BRAHAM,
Rimines, Mr. GIBBON
Mandane, Miss STEPHENS,
Semira, Miss POVEY,

After which, the new Comedy, called

Simpson and Co.

The Principal Characters by

Mr. TERRY,
Mr. COOPER,
Mr. MEREDITH, Mr. HONNER,
Mrs. GLOVER,
Miss SMITHSON, Mrs. W. WEST,
Mrs ORGER

To conclude with, the Farce of

Killing no Murder!

Sir Walter Wilton, Mr. GATTIE,
Jack Wilton, *(as Bradford)* Mr. MERCER,
Mr. Apollo Belvi, Mr. LISTON, Tap Mr GIBBON,
Buskin, Mr. HARLEY,
Who will introduce, "Manager Strut was Four Feet high."
Chairmen, Messrs. Read, and Walker,
Mrs. Watchet, Mrs. HARLOWE, Fanny, Miss CUBITT,
Miss Nancy, *(with the Shepherd Boy)* Miss POVEY,

On Monday, Macbeth, with Love, Law, and Physic.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 402. Monday, March 3, 1823. Price 1d.

TO THE PUBLIC.

THE EDITOR begs to state, that in consequence of having had many applications for the insertion of *Advertisements* in this wide-spread Publication, he has determined to print, occasionally, *a Double Number*, to commence on SATURDAY next, and without encreasing the price of the Paper.

ADVERTISEMENTS, therefore, will henceforth be received at the Office, 6, Denmark Court, Strand; or of Mr. HARRIS, 25, Bow Street, Covent Garden, on moderate terms; and particular attention shall be paid to such as relate to *Theatrical affairs—Concerts—Exhibitions*—and *Public Amusements* in general:—also, to those that refer to *Dramatic* and *Musical* Works---*General Literature*---and all matters of *Taste, Fashion*, &c.

COVENT GARDEN.

Maid Marian, and the new Farce of *The Duel*, retain their share of attraction.—There was a very good House on Saturday night.

DRURY-LANE.

IN *Artaxerxes*, on Saturday evening, Miss STEPHENS, Mr. BRAHAM, &c. afforded a rich treat to the lovers of beautiful music. The encores were numerous. In the Farce of *Killing no Murder*, LISTON and HARLEY kept the audience in a roar of laughter. The House was crowded to the cieling.

GENEROSITY and CONSISTENCY of *The "JOHN BULL" Paper.*

It will be recollected that at the Oratorios given at Covent Garden Theatre, the sudden, unexplained absence of Mr. ATKINS, and the non-appearance of Miss M. TREE, from indisposition, produced some severe remarks on those persons in several of the Newspapers: and amongst them, the *John Bull*. Let the reader observe how the latter print does *justice*. In its article to *Correspondents yesterday*, it says:—

" Since our theatrical article went to press, we have received a letter from Mr. Atkins, *the performer mentioned last week, which having appeared in the daily papers of yesterday, we do not think it necessary to insert here."*

Now remark reader—the cause assigned for *not* assisting in making known Mr. Atkins's apology, is the *very one* urged for stating Miss Tree's ! ! ! *Bull* says--

" We think it but a duty to those who perhaps do not see the daily papers, to say, that Miss Tree has given the most satisfactory explanation of her indisposition ; and we find, as, indeed, we almost anticipated we should, that her *apparently* trivial and inconsiderate conduct arose from an over-anxiety to do as much as she possibly could, with hardly common regard to her health!"

The following is Mr. Atkins's apology.

To The Editor of The Theatrical Observer.

Sir—Having once had the honor of appearing before the public, I cannot but recollect, with deep gratitude, the indulgence and kindness with which my first public Essay, as a Vocal Performer, was received ; and, therefore, any inattention on my part towards that public, whose very characteristic is forbearance in judgment, and liberality in appreciation, would, I am free to admit, be a conduct worthy of severe reprehension. My name having been announced to appear in the Oratorio of Wednesday, the 19th instant, and my absence from the Theatre on that evening, having called forth some remark, I pray, Sir, that you will be good enough to admit into the columns of your respectable Journal, that apology, which it is my most anxious wish to tender to a generous public ; whom I beg, with every mark of respect, to assure, that a sudden domestic calamity was the cause of my not having had the honor of appearing in the Theatre that evening ; the painful consequences of which, on my mind, rendered me quite unequal to the task of referring to the fact at any earlier moment. I lament indeed, that any disappointment was experienced, by the absence from the Oratorio of an individual so humble as myself ; and the only atonement I can now offer, is a respectful assurance that no assiduity or exertion shall be wanting on my part in future to merit that approbation, which every public performer must feel it his pride, as well as his interest, to obtain.

I am, Sir, your obedient Servant,

Long-acre, Feb. 27, 1823. JOHN ATKINS.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.
Where Letters, addressed to the Editor, (post paid) will be attended to ; and Advertisements are received.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

MACBETH.

Duncan, King of Scotland, Mr. POWELL,
Macbeth, Mr. KEAN,
Malcolm, Mr. MERCER, Banquo, Mr. POPE,
Macduff, Mr. COOPER. Lenox, Mr. KING,
Dunalbain, Mr E. CROOKE, Rosse, Mr PENLEY,
Fleance, Miss CARR, Seyton, Mr COVENEY,
Siward, Mr THOMPSON, Physician, Mr MEREDITH,
Serjeant, Mr. BARNARD,
Murderers, Messrs WILLMOTT, READ.
Officers, Messrs TURNOUR, DOUGLAS, &c.

Lady Macbeth, Mrs W. W E S T,
Gentlewoman, Miss PHILLIPS,

Hecate, Mr G SMITH,
1st Witch, Mr BARNES, 2nd Witch, Mr KNIGHT,
3rd Witch, Mr HARLEY,

Singing Witches—by the Vocal Strength of the Company.

To conclude with (3rd time at this Theatre) the Farce of

Love, Law, & Physic

Doctor Camphor, Mr. J. BARNES, Andrew, Mr. KNIGHT,
Captain Danvers, Mr. PENLEY, Coachman, Mr. W H WILLIAMS,
Flexible, [3rd time] Mr. HARLEY, in which he will introduce
"The Humors of a Play-house."

Lubin Log, Mr. LISTON.

John Brown, Mr. HUGHES, Waiter, Mr. COVENEY,

Laura, Miss CUBITT, *with a new Song, composed by Mr.* PERRY
Mrs. Hillary, Mrs. ORGER, Maid, Mrs. COVENEY.

To-morrow, The Marriage of Figaro, &c.

Theatre Royal, Covent Garden,

This Evening the Tragedy of

KING JOHN.

King John, [first time] Mr MACREADY,
Hubert, [first time] Mr BENNETT,
Faulconbridge, Mr C KEMBLE,
Prince Henry, Master Parsloe,
James Gurney, Mr Crumpton,
Pembroke, Mr Mears, English Herald, Mr. Jefferies,
Executioner, Mr Norris, Essex, Mr Horrebow,
Earl of Salisbury, Mr CONNOR,
Robert Faulconbridge, Mr PARSLOE,
Phillip, King of France, Mr EGERTON,
Lewis, the Dauphin, Mr ABBOTT,
Prince Arthur, Miss Boden, French Herald, Mr Hunt
Archduke of Austria, Mr Comer,
Cardinal Pandulph, Mr. CHAPMAN,
Chatillon, Mr. BAKER,
Citizens of Angiers, Mess. Atkins, Collet, Vedy,
Queen Elinor, Mrs VINING,
Blanch, of Castile, Miss FOOTE,
Lady Faulconbridge, Mrs STERLING.
Lady Constance, Mrs FAUCIT,

With, (47th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Fontainebleau, with the Duel.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice*"

No. 403. *Tuesday, March* 4, 1823. *Price* 1*d.*

TO THE PUBLIC.

The EDITOR begs to state, that in consequence of many applications, ADVERTISEMENTS will on SATURDAY next, be received into *additional* pages of this Paper, the extensive circulation of which amongst a fashionable body of Subscribers, as well as amongst the audiences in the principal Theatres, renders it a *most appropriate* channel for making known subjects connected with—

THEATRICAL PURSUITS,
CONCERTS,
EXHIBITIONS, and other
PUBLIC AMUSEMENTS.
DRAMATIC PUBLICATIONS,
MUSICAL PUBLICATIONS,
LITERARY WORKS in General.
Also, all Matters relating to TASTE, FASHION, &c.

The Advertisements will be taken in at the Office, 6, Denmark-Court, Exeter Street, Catherine Street, Strand; or by Mr. HARRIS, 25, Bow Street, Covent Garden.

COVENT GARDEN.

THE rather ponderous Tragedy of *King John* was acted, last night. We believe the intention in bringing forward this play at present, was not merely to exhibit Mr MACREADY in the part of the violent, yet weak-minded *John*, but to give to Mrs. OGILVIE an opportunity of appearing in a new character; however, she did not fill the part of *Lady Constance*, although long advertised for it:—*Why*—we know not. The Public, certainly, have been a little disappointed; and, perhaps, it would be well if the Managers were so good as to tell us the reason of Mrs. OGILVIE's non-appearance. Mrs. FAUCIT took the character, and went through it without making any striking points; but, upon the whole, respectably. Of Mr. MACREADY's *John*, we must speak with rather qualified praise. It is far from being his best character—yet there is much fine acting in it. He obtained well-merited applause in the scene where he tampers with *Hubert*, and urges him to destroy the young Prince.

Mr. BENNETT acted *Hubert* with considerable effect; but he was greatly inferior to what we have witnessed from Mr. MACREADY in that character; and particularly in the scene with the accusing Nobles, Mr. Bennett exhibited hardly sufficient force of indignation at the charge of murder which is brought against him. He is, however, a good actor; although some of his attitudes have too much of *habit* about them. For instance, his thrusting the fingers of his right hand into his vest; and supporting his sword-hilt with his left hand.

The most entertaining character of the piece is *Faulconbridge*, which was played by Mr. C. KEMBLE in admirable style. We never saw him hit off the free-spoken slip of *Cœur de Lion*, in a happier vein. He received great applause in almost every scene. Miss FOOTE had only to look lovely in the *Lady Blanche*; and although that is not *all* she is capable of doing, yet she effected *that* so well, we hardly thought of her silence. But how does it happen that the recent representative of the youthful, blooming *Cherry*, is thrust into the vale of years, and made to enact grand-dames? Why this, surely, is almost as bad as if in the Carnival Spectacle, *Spring* were pushed on instead of *Winter*. Mrs. VINING, really, must suspend her matronly honors for at least some twenty years; as we cannot at present spare her from among the *maiden* throng. The Tragedy was well received; and announced by Mr. C. KEMBLE for Monday next, amidst considerable applause.

The Pantomime followed, and pleased highly. There was a numerous audience.

DRURY-LANE.

Mr. KEAN acted *Macbeth*, last night; but with scarcely equal vigour and effect to what we have seen him exert on former occasions. There were, however, many parts that proved effective. Mrs. W. WEST persists in playing *Lady Macbeth*—we are sorry for it. Mr. COOPER met some applause in *Macduff*.

Messrs. LISTON and HARLEY, again relaxed every muscle of the audience, in the Farce of *Love, Law, and Physic*. There was not a very full house until half-price.

The Marriage of Figaro is postponed at this house until next week. The cause assigned is, the indisposition of a principal performer. We were rather surprised at finding that Miss FORDE, who was a leading vocalist last season, had not a character in this Opera. We heard, indeed, that she was studying the music of the part of the *Countess*, yet we see Mrs. AUSTIN named for that character.—Substitutions of this nature must give pain to many, and might possibly produce injurious effects on the success of the Piece. We like *fair-play*; and so does an English audience: and in this spirit we would suggest, that Miss FORDE, and Mrs. AUSTIN, should *alternately* appear as the *Countess*.—Miss STEPHENS, of course, always retaining her part of *Susanna*. The Manager would, we think, find his interest promoted by this arrangement, and the ladies could not but be gratified at a generous rivalship.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand;
Where Letters, addressed to the Editor, (post paid) will be attended to; and Advertisements are received.

Theatre Royal, Covent Garden.

This Evening, the Opera of

Fontainebleau.

Lord Winlove, Mr. DURUSET, with the Songs of *Sweet cheering hope,* [Carafa] and *Ne'er recal my love.*
Sir John Bull, Mr. BARTLEY,
Col. Epaulette, Mr. FARLEY, Gagger, Mr LOUIS,
Squire Tally-ho, Mr. BLANCHARD,
Henry, Mr. PEARMAN, with the Songs of *Love has eyes,* [Bishop] *Slowly wears the day,* [Bochsa] and *Let Fame sound the trumpet,* [Shield]
Lackland, Mr. JONES, Lapoche, Mr. YATES,
French Innkeeper, Mr. Parsloe,
Waiters, Mess Atkins & King, Postboy, Mr O'Brian,
French Waiter, Mr Heath, Robin, Mr Crumpton,
Cook, Mr Smithson, Bootcatcher, Mr Grant
Jockey. Master C. Parsloe,
Lady Bull, Mrs DAVENPORT, Cælia, Miss LOVE,
Miss Dolly Bull, Miss FOOTE,
Rosa, Miss M. TREE, with the Songs of *Rest, warrior, rest,* [Kelly] *In vain I wreathe,* [T. Cooke] *There's a grief* [Rossini] with MrPEARMAN, Mr DURUSET, Miss LOVE, the Quartetto, *When theBreeze of Night.* (Bishop)
Mrs Casey, Mrs PEARCE, Nannette Miss HALLAND with the Song of *Indeed I'll do the best I can.* [Shield]

After which will be produced (for the 7th time) a New Farce, called

THE DUEL;

Or, My Two Nephews.

Sir Pryer Oldencourt, Mr. W. FARREN,
Augustus Buoyant. Mr. JONES, Lieut. Henry Buoyant, Mr. BAKER,
Tourniquet, Mr. CHAPMAN, Mr. Rumfit, Mr. KEELEY,
O'Mauley, Mr. CONNOR, Skylark, Mr. YATES,
Silverhead, Mr. BLANCHARD, Barbottle, Mr. COMER,
Snooks, Mr. ATKINS, Hopkins, Mr. LEY,
Harriet Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs. PEARCE.

To-morrow, No Performance.

New Theatre Royal, Drury Lane.

(The Curtain is to rise to-night at a Quarter before Seven.)

BY EXPRESS *DESIRE.*

This Evening the Opera of

Rob Roy Macgregor.

Sir F. Vernon, Mr POPE, Rashleigh Osbaldiston, Mr YOUNGE, Francis Osbaldiston, Mr MELROSE, Owen, Mr J. BARNES, Dougal, Mr TERRY, Rob Roy, Mr. COOPER, Bailie Nicol Jarvie, Mr LISTON, Captain Thornton, Mr THOMPSON, M'Stuart, Mr. YARDLEY Major Galbraith, Mr G. SMITH, Allan, Mr D. SMITH, Hamish and Robert, [Rob Roy's Sons] Messrs Hope and Seymour, Willie, Mr W H Williams, M'Vittie, Mr Kench, Host, Mr Gibbon, Jobson, Mr Meredith, Lancie Wingfield, Mr Coveney, Saunders Wylie, Mr Randall, Andrew, Mr Hughes, Serjeant, Mr Read, Corporal, Mr Douglas, Diana Vernon, Miss STEPHENS Katty, Miss CUBITT, Diattie, Mrs ORGER, Helen Macgregor, Mrs W. WEST, Jane Macalpine, Mrs Coveney, Martha, Miss Phillips,

In Act 3, A Highland Reel by the Characters.

After which, (reduced to One Act) the Farce of

Deaf as a Post.

The Principal Characters by

Mr. LISTON, Mr COOPER, Mr GATTIE, Mr PENLEY, Miss CUBITT, Miss SMITHSON, Mrs HARLOWE, Mrs ORGER,

After which, the new Comedy, called

Simpson and Co.

The Principal Characters by

Mr. TERRY,

Mr. C O O P E R,

Mr. MEREDITH, Mr. HONNER,

Mrs. GLOVER,

Miss SMITHSON, Mrs. W. WEST,

Mrs ORGER

To-morrow, A Grand Selection of Antient and Modern Music; including Dr. Crotch's Oratorio of PALESTINE.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 404. *Wednesday, March* 5, 1823. *Price* 1*d.*

TO THE PUBLIC.

The EDITOR begs to state, that in consequence of many applications, ADVERTISEMENTS will on SATURDAY next, be received into *additional* pages of this Paper, the extensive circulation of which amongst a fashionable body of Subscribers, as well as amongst the audiences in the principal Theatres, renders it a *most appropriate* channel for making known subjects connected with—

THEATRICAL PURSUITS,
CONCERTS,
EXHIBITIONS, and other
PUBLIC AMUSEMENTS.
DRAMATIC PUBLICATIONS.
MUSICAL PUBLICATIONS,
LITERARY WORKS in General.
Also, all Matters relating to TASTE, FASHION, &c.

The Advertisements will be taken in at the Office, 6, Denmark-Court, Exeter Street, Catherine Street, Strand; or by Mr. HARRIS, 25, Bow Street, Covent Garden.

COVENT GARDEN.

THE Opera of *Fontainebleau*, and the Farce of *The Duel*, were admirably acted, and received with much applause by a respectable audience. To-morrow, *The Marriage of Figaro, The Duel, &c.*

DRURY-LANE.

THE Opera of *Rob Roy*, was performed last night by "*Express Desire*," but we could not ascertain that any Royal Personage had arrived. Possibly the *wind* was against them. The audience, however, were not at all inclined to "blow up" the Manager for the disappointment. Miss STEPHENS's soft *airs* would at any rate have soon changed the face of the raging elements, had they broke out into a storm. The Opera seemed to give tolerable satisfaction.

The Farce of *Deaf as a Post*, reduced to *one act*, proved very laughable, although the conclusion is not so well done as it might have been. To-morrow, *Guy Mannering*, with *Love, Law, and Physic.*

MR. WALKER'S *Astronomical Lecture* on the *Eidouranion*, which is presented every *Wednesday* and *Friday* Evening during Lent, at the *King's Theatre Concert Room*, affords an equal opportunity with Mr. BARTLEY'S *Lecture* on the same subject, and on similar days, at *The English Opera House, Strand*, for acquiring in a delightful manner a knowledge of one of the most sublime subjects that man can contemplate. Both these gentlemen deliver and adorn their explanatory addresses with much ability and taste; and no one, *Young Persons* in particular, should neglect to pay them a visit.

New Theatre Royal, Drury Lane.

Oratorios.

In the Selection which Mr. Bochsa presents us with this evening, Dr. Crotch's Oratorio of *Palestine*, forms the chief attraction. The words of this Oratorio were written by the Rev.R. Heber, and formed a prize Poem at Oxford. The *Music*, which has only been performed twice, (some years ago, in the Opera Concert Room) is said to be very fine. An opportunity of comparing an almost new English Composition, with that of the celebrated Italian Master, Rossini, whose music has of late occupied so much attention, is thus afforded us. Another splendid audience is expected.

This Evening will be performed, a Grand Selection of

Antient and Modern Music,

Under the Direction of Mr. BOCHSA,

A New and Splendid ORCHESTRA has been designed and decorated by Mr. Marinari, for these Performances.

PART I.

A Grand Selection.

Chorus—When his loud voice.....(Jephthah) ..... Handel
Air, Miss Stephens—Pious orgies.....(Judas Maccabaeus)... Handel
Recit. ed Aria, Mr Sapio---Softly sweet in Lydian measures---Violoncello, Obligato, Mr. Brooks,.....(Alexander's Feast).....Handel
Recit. and Air, Mrs. Salmon---So shall the lute and harp awake---Accompanied on the Harp and Organ by Mr Bochsa and Sir George Smart.....(Judas Macc.).....Handel
Scena ed Aria, Mr Braham---Superbo di metesso, (Composed expressly for these Performances).....Pio Cianchettini.
Air, Miss Goodall, and Trio with Mr Terrail and Mr Nelson, and Chorus---Sound the loud timbrel. (From Moore's sacred Songs, newly arranged with orchestral accompaniments)
Air, Miss M. Tree---What though I trace...(Solomon)..... Handel.
Luther's Hymn, (by express desire)---Mr Braham

Between the First and Second Parts,

Scena ed Aria, Miss Paton--'Tu ch' accendi'--Rossini

The Emperor Alexander's favorite March, with Variations for the Grand Piano Forte,
Mr. MOSCHELES.
(His last appearance here,)

PART II and III.

(First Time at these Performances)

PALESTINE.

A SACRED ORATORIO,

In Two Parts,

The Words from a Prize Poem by the Rev. R. HEBER—set to Music By WILLIAM CROTCH, Mus. Doc.

PART FIRST.

Overture.

Solo, Mr Terrail, and Chorus—Reft of thy sons.
Recit. Mr Kellner—Is this thy place
Air—Ye guardian saints.—Harp Obligato, Mr Bochsa.
Chorus —O happy once
Air, Mr Sapio, and Chorus—But now thy sons
Air, Miss Paton—O thou their guide
Chorus—O feeble boast
Chorus—Let Sinai tell
Recit. Mr Nelson—But who shall dare.
Air, Awe struck I cease
Recit. Miss M. Tree—Such were the cares
Air, Triumphant race
Recit. Mr Braham—And he, the Royal Sage
Air—To him were known
Chorus—Hence all his might
Air, Miss Goodall—Yet e'en the works
Air, and Semi-Chorus—In frantic converse
Duet, Miss Paton and Mr Braham—Such the faint echo
Air, Mr Kellner—For thee his iv'ry load
Recit. accompanied, Mr Nelson—No workman steel
Air and Chorus—Then the harp awoke

PART SECOND.

Air, Mr Sapio—Did Israel shrink?
Air, Miss Povey—E'en they who dragged—Harp Obligato, Mr Bochsa
Chorus—Nor vain their hope
Quartet. Miss Goodall, Miss M. Tree, Mr Braham, and Mr Kellner—Lo! star-led Chiefs
Chorus—Daughter of Sion
Chorus—He comes.
Quartet, Miss Povey, Mr Terrail, Mr Sapio, and Mr Nelson—Be peace on earth.
Recit. Mr Kellner—Thou palsied earth
Air and Chorus—Are these his limbs?
Air, Miss M. Tree—Ye faithful few
Air, Mr Braham—Vengeance, thy fiery wing
Recit. acc. Mr Kellner—Yet heavier far

Air—Ah! fruitful now no more.
Quartet, Miss Goodall, Mr Terrail, Mr Braham, and Mr Nelson, and Chorus—Then on your tops
Air, Mrs Salmon—No more your thirsty rocks
Air, Mr Nelson—But who is he?
Sestet, Mrs Salmon, Miss Paton, Mr Terrail, Mr Braham, Mr Sapio, and Mr Kellner---Lo! Cherub Bands.
Recit. accompanied, Mrs Salmon---And shall not Israel's sons
Solo, Mrs Salmon, and Chorus---Hark! white-robed crowds
Chorus---Worthy the Lamb. Hallelujah. Amen.

Principal Vocal Performers.

Mrs. SALMON, Miss GOODALL,

Miss M. TREE,

Miss STEPHENS, Miss POVEY, and Miss PATON,

Mr. BRAHAM,

Mr SAPIO, Mr. NELSON,

Mr. TERRAIL, Master LONGHURST, and

Mr. KELLNER,

Grand Piano Forte, Mr. MOSCHELLES,
Harp, Mr. BOCHSA.

The Band will be numerous, and Complete in every Department.

Leader, Mr. SMART.

SIR GEORGE SMART,

Will conduct the Performance, and preside at the Organ, built by Mr. GRAY.

The Performers in the Chorusses, under the Superintendance of Mr WATSON, will be numerous, and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey,

---

The whole of Handel's Sacred Oratorio,

THE MESSIAH,

With the additional Accompaniments by MOZART, will be performed, (by particular desire) on Friday next, March 7th.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.
Where Letters, addressed to the Editor, (post paid) will be attended to; and Advertisements are received.

THE

Theatrical Observer :

AND

Daily Bills of the Play.

" Nothing extenuate nor set down aught in malice."

No. 405. *Thursday, March* 6, 1823. *Price* 1*d.*

DRURY-LANE.

This Theatre was last night attended by a crowded and fashionable audience, and, perhaps, as discerning as any that ever graced a Theatre. Although there was an excellent and well chosen selection for the first act, supported by the eminent talents of Mrs. Salmon, Miss Stephens, Miss M. Tree, Madame Camporese, Mr. Braham, Mr. Sapio, and Mr. Moschelles' performance on the Grand Piano-Forte, the chief attraction was Dr. Crotch's Oratorio of *Palestine*, which was performed by his permission, for the third time in London. It very naturally brought the majority of musical professors, and the admirers of English composition to the theatre. Persons connected with the musical world, may be aware, but the public, generally, cannot form an idea of the interest which its announcement created; the worthy doctor having treasured it up with great care, and refused to have it performed during the last twelve years, until this occasion. As a composition, *Palestine* ranks high; many of the airs and chorusses are of the finest description, and were admirably performed, with some slight exceptions in the First Part; indeed, we think the Second Part was the most uniformly striking both in composition and execution. The quartet of *Lo! star-led Chiefs*, and chorus, was very beautiful. Mr. Kellner's two pieces of *Thou palsied earth*, and *Yet heavier far*, were much admired. Mrs. Salmon's air of *No more your thirsty rocks*, was loudly encored. Mr. Bochsa accompanied two of the airs on the Harp, with fine taste and execution, and they met with deserved applause. The concluding chorus was extremely grand. The whole of the Oratorio went off well, and not without deserving the applause bestowed upon it. If we offer an opinion upon it as a whole, we should say that it was sufficient to have given one delightful act. The performers exerted themselves to the utmost, and were much cheered.

We are sorry to say that Miss Paton could not appear in consequence of indisposition. This was particularly unfortunate, as she was to have taken a considerable share in *Palestine*.

We are, however, rather astonished, that with so numerous a company of female singers, Mr. Bochsa could not have found a substitute for Miss Paton, without giving the music to Miss Tree and Miss Goodall, who had already parts in the piece. Where was

Miss Forde?—who was, be it remembered, announced as one of the company at the beginning of the season. Mr. Bochsa deserves much praise, but he must listen a little to the public. No singer has been more applauded than Miss Forde, although hitherto put in the bills at the end of the third act, when all were tired—perhaps Mr. B. will favor us with a reason.

The performance, to-morrow, will include the whole of Handel's sacred Oratorio, *The Messiah*.

COVENT GARDEN.

Miss Hallande takes Miss Paton's part in the Opera of *The Marriage of Figaro*, this evening.

Mrs. Ogilvie, who was prevented by severe indisposition from making her first appearance in the Character of *Lady Constance*, in *King John*, on Monday last, is to act it on Monday next.

Newcastle Theatre.—We are happy to say, that all the persons who were hurt in the late lamentable accident at this Theatre, are in a fair way of recovery. The house was re-opened on Monday night, with the piece of *Tom and Jerry*, and was crowded in every part. Additional doors for exit from the gallery, in case of need, have been opened, and the front of the Theatre is now lighted with oil instead of gas.

TO CORRESPONDENTS.

Philo-Dramaticus will be aware that we have already shewn some attention to the subject he refers to.

TO THE PUBLIC.

The Editor begs to state, that in consequence of many applications, Advertisements will on Saturday next, be received into *additional* pages of this Paper, the extensive circulation of which amongst a fashionable body of Subscribers, as well as amongst the audiences in the principal Theatres, renders it a *most appropriate* channel for making known subjects connected with—

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Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Where Letters, addressed to the Editor, (post paid) will be attended to; and Advertisements are received.

New Theatre Royal, Drury Lane.

This Evening the Musical Drama of

Guy Mannering.

Henry Bertram, Mr BRAHAM,
In which character he will introduce the "Echo Duet," from "the Americans"—"Now Hope, now Fear," with Miss Povey—"Let us Haste to Kelvin Grove, Bonny Lassie," (an old Scoth Song) "The Death of General Abercrombie"—and Bruces Address to his Army, "Scots wha hae wi' Wallace bled!"

Colonel Mannering, Mr PENLEY,
Dominie Sampson, Mr LISTON, Dandie Dinmont, Mr SHERWIN,
Dirk Hatteraick, Mr YOUNGE,
Gilbert Glossin, Mr J Barnes, Bailie Mucklethrift, Mr Hughes,
Sergeant M'Crae, Mr Coveney, Gabriel, Mr G SMITH,
Sebastian, Mr W H Williams, Franco, Miss G Carr,
Jack Jabos, Mr Turnour, Farmer Crabtree, Mr Gibbon,
Farmer Harlow, Mr D Smith, Farmer Flail, Mr Read,

Lucy Bertram, Miss STEPHENS,
who will introduce,
"The last Rose in Summer," and "Leeze me on my Soldier's Love,"

Flora, Mrs Orger. Mrs M'Candlish, Mrs Harlowe,
Meg Merrilies, Mrs Glover, Julia Mannering, Miss Povey,
Gipsy Girls, Miss Cubitt, Miss Forde, &c &c

In Act II. A PAS SEUL, by Miss TREE.

To conclude with (4th time at this Theatre) the Farce of

Love, Law, & Physic.

Doctor Camphor, Mr. J. BARNES, Andrew, Mr. KNIGHT,
Captain Danvers, Mr. PENLEY, Coachman, Mr. W H WILLIAMS,
Flexible, Mr. HARLEY, who will introduce
"The Humors of a Play-house."
Lubin Log, Mr. LISTON.
John Brown, Mr. HUGHES, Waiter, Mr. COVENEY,
Laura, Miss CUBITT, *with a new Song, composed by Mr. PERRY*
Mrs. Hillary, Mrs. ORGER, Maid, Mrs. COVENEY.

To-morrow, The Oratorio of the Messiah.

Theatre Royal, Covent Garden.

This Evening, the Opera of The

Marriage of Figaro.

Count Almaviva, Mr JONES; Fiorello, Mr DURUSET,
Figaro, Mr PEARMAN,
Antonio, Mr COMER, Bazil, Mr J. ISAACS,
Sebastian, Mr TINNEY, Cherubino, Miss BEAUMONT,
Countess Almaviva, Miss HALLANDE,
(in consequence of the indisposition of Miss Paton,)
Susanna, Miss M. TREE,
Barbarina, Miss LOVE, Marcelina, Mrs. STERLING,

After which will be produced (for the 8th time) a New Farce, called

THE DUEL;

Or, My Two Nephews.

Sir Pryer Oldencourt, Mr. W. FARREN,
Augustus Buoyant. Mr. JONES, Lieut. Henry Buoyant, Mr. BAKER,
Tourniquet, Mr. CHAPMAN, Mr. Runnit, Mr. KEELEY,
O'Mauley, Mr. CONNOR, Skylark, Mr. YATES,
Silverhead, Mr. BLANCHARD, Barbottle, Mr. COMER,
Snooks, Mr. ATKINS, Hopkins, Mr. LEY,
Harriet Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs. PEARCE.

With, (48th time) a Grand and Comic Pantomime, called

Harlequin & the Ogress,

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR,
Abuab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, No Performance.

THE

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AND

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No. 406. *Friday, March* 7, 1823. *Price* 1*d.*

TO THE PUBLIC.

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DRURY-LANE.

In *Guy Mannering*, last night, Miss Stephens and Mr. Braham, sang with great effect. The former gave the "*Last Rose in Summer*," with much sweetness, and also the song of "*Leeze me on my Soldier's love.*" She was encored in the beautiful ballad of "*Rest thee sweet babe,*" Miss Cubitt, who, as one of the gypsey girls, sings this air, was very justly applauded for her execution of it. Miss Povey and Miss Forde, also, in their vocal department, were well received. Liston in this piece as the *Baillie*, and also in the Farce of *Love, Law, and Physic*, as *Lubin Log*, caused great laughter. Mr. Harley aided him powerfully in the cause of mirth by his personation of *Flexible* in the Farce: and his words relating to the supposed *Don Velasco*, of—"this gentleman is a *Spaniard*, a character not to be insulted with impunity," drew down long continued applause. We erroneously the other day called this an "interpolation," but it is actually the author's words. There was a good house.

COVENT GARDEN.

There was a brilliant house last night, to see *The Marriage of Figaro*. Miss Hallande as the *Countess*, (in Miss Paton's absence) was received with great applause. She and Miss Tree sang admirably. The Opera, from its great success, is to be repeated *to-morrow*.

New Theatre Royal, Drury Lane.

Oratorios.

Mr. Bochsa has evidently been governed in his arrangements for the *Lent Oratorios*, by a very just consideration of what is due to public taste and feeling. In pursuance of which, he this evening presents us with an *unmixed sacred Piece* that requires no recommendation beyond its long established fame. Handel's "*Messiah*" has, indeed, merits beyond the critic's praise—it is full of sublime strains that impress with a grandeur and pathos, corresponding with the divine theme he had chosen for the display of his powerful composition.

This Evening will be performed,

Under the Direction of Mr. BOCHSA,

Handel's Sacred Oratorio,

THE MESSIAH.

With the additional Accompaniments by Mozart.

(Being the only time it can be performed this Season.)

A New and Splendid ORCHESTRA has been designed and decorated by Mr. Marinari, for these Performances.

PART I.

OVERTURE.

Recit. Mr Braham—Comfort ye my people.
Air—Every valley shall be exalted.
Chorus—And the glory of the Lord shall be revealed.
Recit. Mr Bellamy—Thus saith the Lord of Hosts.
Air—But who may abide the day of his coming?
Chorus—And he shall purify the sons of Levi.
Recit. Mr Terrail—Behold a virgin shall conceive and bear a Son.
Air and Chorus—O thou that tellest.
Recit. Mr Bellamy—For, behold! darkness shall cover the earth.
Air—The people that walked in darkness.
Grand Chorus—For unto us a child is born.

PASTORAL SYMPHONY.

Recit. Mrs Salmon—There were Shepherds abiding in the field.
Chorus—Glory to God.
Air, Mrs. Salmon—Rejoice greatly.

Recit. Master Longhurst—Then shall the eyes of the blind be opened.
Air—He shall feed his flock like a shepherd.
Air, Miss Stephens—Come unto him, all ye that labour and are heavy laden.
Chorus—His yoke is easy, and his burden is light.

Between the First and Second Parts,

A New Concertante for Two Violoncellos, Mr Lindley, and Mr W. Lindley Jun..... *Lindley.*

PART II.

Chorus—Behold the Lamb of God.
Air, Madame Vestris—He was despised and rejected of men.
Chorus—Surely he hath borne our griefs
Chorus—All we like sheep have gone astray.
Recit. Mr Braham—All they that see him laugh him to scorn.
Chorus---He trusted in God that he would deliver him.
Recit. Mr Braham---Thy rebuke hath broken his heart.
Air---Behold and see.
Recit. Miss Stephens---He was cut off out of the land of the living.
Air---But thou didst not leave his soul in hell.
Semi-Chorus, (the Principal Singers) Lift up your heads, O ye gates.
Full Chorus---The Lord of Hosts.
Recit. Mr Pyne---Unto which of the angels.
Chorus---Let all the angels of God worship him.
Air, Mr Bellamy---Thou art gone up on high
Chorus---The Lord gave the world
Air, Miss Goodall---How beautiful are the feet.
Quartet, Miss Goodall, Mr Terrail, Mr Pyne, and Mr Bellamy, and Chorus---Their sound is gone out into all lands
Air, Mr Bellamy---Why do the nations so furiously rage together?
Chorus---Let us break their bonds asunder.
Recit. Mr Braham---He that dwelleth in heaven.
Air---Thou shalt break them with a rod of iron.
Grand Chorus---Hallelujah!

PART III.

Air, Miss Stephens—I know that my Redeemer liveth.
Semi-Chorus (the principal Singers)—Since by man came death.
Full Chorus, By man came also the resurrection of the dead.
Semi-Chorus (the principal Singers)---For as in Adam all die.
Full Chorus—Even so in Christ shall all be made alive.

Recit, (accompanied,) Mr Bellamy—Behold! I tell you a mystery.
Air---The trumpet shall sound. (Trumpet Obligato, Mr Norton.)
Recit. Mr Terrail—Then shall be brought to pass.
Duet, Mr. Terrail and Mr Pyne---O Death! where is thy sting?
Chorus—But thanks be to God
Air, Miss Love—If God be for us, who can be against us?
Grand Chorus—Worthy is the Lamb.

Principal Vocal Performers.

Mrs. SALMON, Miss GOODALL,

Miss STEPHENS,

Miss LOVE, and Madame VESTRIS.

Mr. BRAHAM,

Mr PYNE, Mr. TERRAIL,

Master LONGHURST, and Mr BELLAMY,

The Band will be numerous, and Complete in every Department.

Leader, Mr. SMART.

SIR GEORGE SMART,

Will conduct the Performance, and preside at the Organ, built by Mr. GRAY.

The Performers in the Chorusses, under the Superintendance of Mr WATSON, will be numerous, and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey,

---

In consequence of the very great acclamations of applause on Wednesday last, it is respectfully announced, that Dr. CROTCH'S Sacred Oratorio,

PALESTINE,

Will be performed, (by Permission of the Composer,) on Wednesday next, March 12, 1823, (Being the last Night but Three of these Performances.)

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Where Letters, addressed to the Editor, (post paid) will be attended to; and Advertisements are received.

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No. 407. *Saturday, March* 8, 1823. *Price* 1*d.*

DRURY-LANE.

Last night, the sacred Oratorio of *The Messiah*, was performed throughout in a style of excellence, rarely equalled; and the united talent of the company was never better displayed, than on this occasion. To enumerate the delightful airs and chorusses of *The Messiah*, would be needless. Handel was never more happy than in its composition, and the rich and powerful music of this celebrated composer, was aided by the various symphonies of Mozart.

The Messiah composed the whole evening's entertainment, with the exception of a duet by the two Lindleys on the Violoncello, a performance in itself almost worth the whole entertainment; notwithstanding all its beauties.

Palestine, will, we understand, be repeated on Wednesday next, by permission of Dr. Crotch, and the anxiety to witness its performance, has not abated in the least; we have heard, also, that *The Lady of the Lake* is to be performed on Friday, in consequence of the number of applications at the box office.

The Beggar's Opera is to be presented to-night, at this Theatre, for the purpose of Miss Stephens appearing as *Polly*, a part to which she gives much interest, by her modest style of acting, and sweet singing. We have heard much of comparisons between this young lady, and the celebrated vocalist of Covent Garden, Miss Paton; and we can truly say, we have found as many inclined to turn the balance of superiority in favor of the one, as of the other—but a slight preponderance must it be either way, for both are decidedly in the very first rank of their profession. Miss Stephens sings most

in simple and touching melodies, although capable of giving great effect to difficult and ornamented music: Miss PATON more frequently strikes by her bravuras; and still she can confer much beauty on a ballad, or pathetic air. Miss M. TREE, too, has been frequently compared with these ladies, and every one must acknowledge that she is worthy to take her place in the same rank. Her style is different from either, and she is not without her ardent admirers. Our *Covent Garden* play-bill shews that these two last mentioned young ladies appear to-night in *The Marriage of Figaro*, which with their aid is highly popular. The Manager of Drury in the fair spirit of rivalship, proposes to produce this Opera on Thursday next. The Piece is thus cast—*Count Almaviva*, Mr. COOPER; *Fiorello*, Mr. HORN; *Antonio*, Mr. HARLEY: *Figaro*, Mr. LISTON; *The Page*, Miss CLARA FISHER, *The Countess*, Mrs. AUSTIN: *Susanna*, Miss STEPHENS; *Barbarina*, Miss POVEY; and *Marcellina*, Miss CUBITT.

At *Covent Garden*, a *new Tragedy* is to be produced on Thursday next: and a *new Comedy* is in rehearsal.

The new Farce of *The Duel* goes on very successfully.

On Monday, *King John.*—King John, Mr. MACREADY, *Hubert*, Mr. BENNETT, *Faulconbridge*, Mr. C. KEMBLE, *Lady Constance*, Mrs. OGILVIE. *(her first appearance in that character.)*

TO THE PUBLIC.

The EDITOR puts to notice, that in consequence of many applications, ADVERTISEMENTS will on MONDAY week, be received into *additional* pages of this Paper, the extensive circulation of which amongst a fashionable body of Subscribers, as well as amongst the audiences in the principal Theatres, renders it a *most appropriate* channel for making known subjects connected with—

THEATRICAL PURSUITS. CONCERTS,
EXHIBITIONS, and other PUBLIC AMUSEMENTS.
DRAMATIC PUBLICATIONS. MUSICAL PUBLICATIONS,
LITERARY WORKS in General.
Also, all Matters relating to TASTE, FASHION, &c.

The Advertisements will be taken in at the Office, 6, Denmark-Court, Exeter Street, Catherine Street, Strand; or by Mr. HARRIS, 25, Bow Street, Covent Garden.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Where Letters addressed to the Editor, (post paid) will be attended to; and Advertisements are received.

Theatre Royal, Covent Garden,

This Evening, the Opera of The

Marriage of Figaro.

Count Almaviva, Mr JONES, Fiorello, Mr DURUSET,
Figaro, Mr PEARMAN,
Antonio, Mr COMER, Bazil, Mr J. ISAACS,
Sebastian, Mr TINNEY, Cherubino, Miss BEAUMONT,
Countess Almaviva, Miss PATON,
(in consequence of the indisposition of Miss Paton,)
Susanna, Miss M. TREE,
Barbarina, Miss LOVE, Marcelina, Mrs. STERLING,

After which will be produced (for the 8th time) a New Farce, called

THE DUEL;

Or, My Two Nephews.

Sir Fryer Oldencourt, Mr. W. FARREN,
Augustus Buoyant. Mr. JONES, Lieut. Henry Buoyant. Mr. BAKER,
Tourniquet, Mr. CHAPMAN, Mr. Rumfit, Mr. KEELEY,
O'Mauley, Mr. CONNOR, Skylark, Mr. YATES,
Silverhead, Mr. BLANCHARD, Barbottle, Mr. COMER,
Snooks, Mr. ATKINS, Hopkins, Mr. LEY,
Harriet Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs. PEARCE.

With, (48th time) a Grand and Comic Pantomime, called

Harlequin & the Ogress,

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI.
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

On Monday, King John, &c.

New Theatre Royal, Drury Lane.

This Evening will be acted

The Beggars' Opera.

Captain Macheath, Mr HORN,
(*His* 1st *appearance in that Character in this Theatre.*)
Peachum, Mr TERRY, Lockit, Mr. GATTIE,
Mat o' the Mint, Mr. FITZWILLIAM,
Filch, Mr KNIGHT, Jemmy Twitcher, Mr G. SMITH
Crookfingered Jack, Mr Hughes, Wat Dreary, Mr W. H. Williams,
Robin of Bagshot, Mr. D. Smith, Nimming Ned, Mr. Turnour,
Harry Paddington, Mr. Coveney, Ben Budge, Mr. Read,
Waiter, Mr. Randall, Jailor, Mr. Gibbon.

Mrs. Peachum, Mrs HARLOWE,
Jenny Diver, Miss Smith, Mrs. Coaxer, Mrs. Coveney,
Polly, Miss STEPHENS,
Lucy, Miss CUBITT,

In Act 2 *A DOUBLE HORNPIPE in Fetters, by* Mr. RIDGWAY and Mr. SOUTHBY.

After which, the new Comedy, called

Simpson and Co.

The Principal Characters by
Mr. TERRY,
Mr. COOPER,
Mr. MEREDITH, Mr. HONNER,
Mrs GLOVER,
Miss SMITHSON, Mrs. W. WEST,
Mrs ORGER

To conclude with the Farce of

Killing no Murder!

Sir Walter Wilton, Mr. GATTIE,
Jack Wilton *(as Bradford)* Mr. MERCER,
Mr. Apollo Belvi, Mr. LISTON, Tap Mr GIBBON,
Buskin, Mr. HARLEY,
Who will introduce, "Manager Strut was Four Feet high."
Chairmen, Messrs. Read, and Walker,
Mrs. Watchet, Mrs. HARLOWE, Fanny, Miss CUBITT,
Miss Nancy, *(with the Shepherd Boy)* Miss POVEY,

On Monday, King Lear, &c.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 408. *Monday, March* 10, 1823. *Price* 1*d.*

DEATH OF JOHN PHILLIP KEMBLE, Esq.

It is our melancholy duty to record the above stated event, which took place at that distinguished individual's residence at *Lausanne*, on the *twenty-sixth* ult.

It appears that on Monday the 23rd, Mr. Kemble had felt himself very comfortable, and was in particular good spirits. The next morning he rose apparently quite well—breakfasted, went into an adjoining room to speak to Mrs. KEMBLE, but shortly after was seized with a paraletic attack. He was bled, and put to bed; but some time after became speechless. He suffered a second attack; and on the Wednesday a third one terminated his existence.

Mr. KEMBLE was born, we believe, at Preston in Lancashire, in the year 1757, and, consequently, died at the age of sixty six. In early life he put forth indications of superior talent, and received such an education as enabled him through life to sustain a close intimacy with literature and the first classes of society. Following the occupations of the Stage in opposition to his father's wishes—even in obscurity—he was at length, on his genius being discovered, introduced to his proper sphere, the London Stage, where his incomparable sister, Mrs. SIDDONS, had preceded him; and appeared at Drury Lane Theatre, for the first time, as *Hamlet*, on the 20th of September, 1783, being then in his twenty-sixth year. His success was brilliant; and his fame soon became established as the most worthy successor of GARRICK. After several years of eminence as an actor, and a manager at Drury, he purchased a share of Covent Garden Theatre, and transferred his talents entirely to the support of that Establishment, until his final retirement from the Stage, in the year 1817, in a consequence of the bad state of his health. Mr. Kemble quitted the scene, where he had raised for himself a deathless reputation, and a considerable fortune, for the south of France, and, latterly, for Switzerland, whereby his health had been improved; but climate, it would seem, could not save him from a too early termination of his valued existence. He was a perfect gentleman in his manners; and his mind was amply stored; and so long as *SHAKSPEARE* and the *BRITISH STAGE* shall be heard of, which may be to the end of all time, the name of *JOHN PHILLIP KEMBLE*, will be perpetuated as the originator of a *classic stage*, and the noblest representative of his day, of *classic character*.

COVENT GARDEN.

The Opera of *The Marriage of Figaro* was performed on Saturday evening, to a more genteel than numerous audience. Miss M. Tree and Miss Paton as *Susanna* and the *Countess*, sang delightfully; although the latter, evidently, had not recovered from her cold. There were several encores. *The Duel*, and the *Pantomime*, went off agreeably.

DRURY-LANE.

In *The Beggar's Opera* on Saturday night, Miss Stephens as *Polly*, was made to sing, "*But he so teazed me*," *three* times; and was encored in "*Cease your fanning.*" Mr. Horn as *Macheath*, was favorably received, and had some encores. There was a pretty good house.

Song, Sung by Mr. Broadhurst, at the Dinner given to the Spanish Ambassadors.—March 7, 1823.

Tune—Scots wha hae wi' Wallace bled.

Spain awaked from slavery's trance,
Spain who spurned the yoke of France.
Saw Napoleon's hordes advance,
Flushed with victory!
Spain, in native valour strong,
Backward drove th' invading throng,
Bold her sons, and this their song—
Death or liberty!

Proud Iberia, gallant land!
Reared the pile by freedom planned,
Fired the torch by freedom fanned,
Scorned to bend her knee!
Urged by foreign despots, Gaul,
Flies to arms, and venturing all,
Forced to fight, but fights to fall,
Leagued 'gainst liberty!
Shall, (forbid it, heaven!) the men,
Who, from mountain, rock, and glen,
Baffled France, as France was *then*,
Now defeated be?
Shall they break their patriot vow,
Who mastered strength, to weakness bow,
Yield to France, as France is *now*?
No—they shall be free!

Britons! you whose patriot train,
Oft has spurned oppression's reign,
You whose hearts beat high for Spain,
Pledge one cup with me!
Soon may Spain, in justice strong,
Backward drive th' invader's throng;
Bold her sons, and this their song,
Death or liberty!

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Where Letters, addressed to the Editor, (post paid) will be attended to; and Advertisements are received.

Theatre Royal, Covent Garden,

This Evening the Tragedy of

KING JOHN.

King John, Mr MACREADY, Hubert, Mr BENNETT
Faulconbridge, by Mr CONNOR,
In consequence of Mr C. KEMBLE's domestic calamity.
Pembroke, Mr Mears, English Herald, Mr. Jefferies,
Executioner, Mr Norris, Essex, Mr Horrebow,
Prince Henry, Master Parsloe, Gurney, Mr Crumpton,
Earl of Salisbury, Mr EVANS,
Robert Faulconbridge, Mr PARSLOE,
Phillip, King of France, Mr EGERTON,
Lewis, the Dauphin, Mr ABBOTT,
Prince Arthur, Miss Boden, French Herald; Mr Hunt
Cardinal Pandulph, Mr. CHAPMAN,
Chatillon, Mr Baker, Archduke of Austria, Mr Comer
Citizens of Angiers, Mess. Atkins, Collet, Vedy,
Queen Elinor, Mrs VINING,
Blanch, of Castile, Miss FOOTE,
Lady Faulconbridge, Mrs STERLING.
Lady Constance, [first time] Mrs OGILVIE,

With, (50th time) a Grand and Comic Pantomime, called

Harlequin & the Ogress,

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abaab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, The Marriage of Figaro, The Duel, with the Miller and His Men.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

KING LEAR.

[With original Passages of Shakspeare restored]

King Lear, Mr. KEAN,

Duke of Burgundy, Mr. MERCER.

Earl of Kent, Mr. TERRY, Edgar, Mr. COOPER

Duke of Cornwall, Mr. KING,

Duke of Albany, Mr. THOMPSON,

Earl of Glo'ster, Mr. POWELL,

Edmund, Mr. YOUNGE, Oswald, Mr. PENLEY,

Captain of the Guard, Mr. Coveney,

Herald, Mr. Read, Page to Goneril, Miss Cooper,

Page to Regan, Miss G. Carr, Old Man, Mr. Carr,

Edward, Mr. Crooke, Physician, Mr. Meredith,

Goneril, Mrs. GLOVER, Regan, Mrs. KNIGHT,

Cordelia, Mrs. W. WEST,

In Act 3. A LAND STORM.

To conclude with (5th time at this Theatre) the Farce of

Love, Law, & Physic

Doctor Camphor, Mr. J. BARNES, Andrew, Mr. KNIGHT,

Captain Danvers, Mr. PENLEY, Coachman, Mr. W H WILLIAMS,

Flexible, Mr. HARLEY, who will introduce

"The Humors of a Play-house."

Lubin Log, Mr. LISTON.

John Brown, Mr. HUGHES, Waiter, Mr. COVENEY,

Laura, Miss CUBITT, *with a new Song, composed by Mr. Parry*

Mrs. Hillary, Mrs. ORGER, Maid, Mrs. COVENEY.

To-morrow, Guy Mannering, &c.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

" Nothing extenuate nor set down aught in malice "

No. 409. *Tuesday, March* 11, 1823. *Price* 1*d.*

COVENT GARDEN.

The Play of *King John* was performed last night, when Mr. Macready supported for the second time, the character of *John*, and with more equal effect than on the former night. He was very fine in the answer to the Cardinal, and the scene where he instigates *Hubert* to murder *Prince Arthur;* and received great applause. Mrs. Ogilvie appeared as the *Lady Constance*, for the first time. We are disinclined to enter closely into this performance, because we think Mrs. Ogilvie had not the full command of her voice, no doubt owing to her recent indisposition: but from the high merit she did evince in particular parts, we are certain she would, in the full possession of her powers, have executed the whole with more decided eclat.

Mr. Connor, took *Faulconbridge*, in consequence of Mr. C. Kemble's absence.—His conception was in general correct, but nature and habit have interdicted his making anything more than a passable representative of the part. Mr. Egerton acted the *French King* very appropriately. Mr. Bennett was energetic and feeling as *Hubert*. The other characters were well sustained.---The House was not very well attended.

DRURY-LANE.

Mr. Kean acted *Lear* last night with great effect; and all the inferior parts were very ably supported. We wish Tate's attractions were *entirely* removed.---There was a good House.

TO THE PUBLIC.

The Editor begs to state, that in consequence of many applications, Advertisements will on Monday week, be received into *additional* pages of this Paper, the extensive circulation of which amongst a fashionable body of Subscribers, as well as amongst the audiences in the principal Theatres, renders it a *most appropriate* channel for making known subjects connected with—

Theatrical Pursuits, Concerts,
Exhibitions, and other Public Amusements.
Dramatic Publications, Musical Publications,
Literary Works in General.
Also, all Matters relating to Taste, Fashion, &c.

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THE HAUNTED COACH! or, THE TERRORS OF VENTRILOQUISM!—Monsieur Alexandre, whose performances have recently so much delighted this city, was, on Wednesday evening, returning from Tewkesbury, where he had been dining with a friend well known in dramatic circles. The night was dark, and the occasion too inviting for this celebrated Ventriloquist to forego his *rogueries*. The hero of the box had not proceeded far, when he was assailed by a cry from behind the coach, as of a passenger breathless to overtake it: he pulled up, and waited some minutes, but no one appearing, he drove on. His progress, however, was not of long duration; the same individual, *a la Wilson*, appeared to be toiling after the coach; and again calling vehemently to be taken up, *Coachee* stopped; but in vain—no one was near! Somewhat enraged, and imagining some *hoax*, *Coachee* was *fly* to the deception; when his cupidity and his credulity were at once assailed by a large *party* demanding "places to Cheltenham?" This was not to be resisted; our Knight of the Whip *might* have lent a deaf ear to his *former friend*, the pedestrian, but a whole party, and his coach empty! He stopped of course, but again to be disappointed! Enraged beyond measure, he drove off, when a voice from the inside the coach demanded to be set down. *Coachee* did not regard this, as he *knew* he had *no* inside passengers. His brethren of the outside, however, had more sympathy than he of the *whip*, and demanded, *viva voce*, that he should alight; he did so, and, after groping for some time in the inside, he exclaimed there was no one there, except, as he believed, the *Devil* himself had taken possession of the coach. They proceeded; a voice more clamorous than ever now demanded to be set down: the reins grew slack in *coachee's* hand—his whip was projected in air—for he was now convinced that some evil spirit haunted the *voiture*. As a last resort of courage, he drew on to a house near at hand, demanded a light, and, with the wondering passengers, found all void. *Ne personne la!* By an odd coincidence, it was the first time our modern *Phaeton* had driven this coach; and his conviction was so complete of an evil spirit being about it, that he swore, *a l Anglaise*, he would never mount the box again. One of the outside passangers volunteered to go inside, and discover if possible this mysterious visitor; notwithstanding which, and after every precaution, *Coachee* drew up more than once for an *imaginary* fare. Monsieur Alexandre, who was himself an outside passenger, endeavoured to tranquilize the fears of the poor fellow. He said it might be Alexandre himself: but the coachman, whose mind was now filled with the fear of supernatural agency, said, "I know *he* be at Cheltenham, and it's impossible for him to throw his voice from there into the inside of my coach." On their arrival, M. Alexandre had much difficulty to persuade the passengers, or the coachman, that the deception had been practised by himself. (*Gloster Paper*)

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Where Letters, addressed to the Editor, (post paid) will be attended to; and Advertisements are received.

New Theatre Royal, Drury Lane.

This Evening the Musical Drama of

Guy Mannering.

Henry Bertram, Mr BRAHAM,
In which character he will introduce the "Echo Duet," from "the Americans"—"Now Hope, now Fear," with Miss Povey—"Let us Haste to Kelvin Grove, Bonny Lassie," (an old Scoth Song) "The Death of General Abercrombie"—and Bruces Address to his Army, "Scots wha hae wi' Wallace bled!"

Colonel Mannering, Mr PENLEY,
Dominie Sampson, Mr LISTON, Dandie Dinmont, Mr SHERWIN,
Dirk Hatteraick, Mr YOUNGE,
Gilbert Glossin, Mr J Barnes, Bailie Mucklethrift, Mr Hughes,
Sergeant M'Crae, Mr Coveney, Gabriel, Mr G SMITH,
Sebastian, Mr W H Williams, Franco, Miss G Carr,
Jack Jabos, Mr Turnour, Farmer Crabtree, Mr Gibbon,
Farmer Harrow, Mr D Smith, Farmer Flail, Mr Read,

Lucy Bertram, Miss STEPHENS,
who will introduce,
"The last Rose in Summer," and "Leeze me on my Soldier's Love,"

Flora, Mrs Orger, Mrs M'Candlish, Mrs Harlowe,
Meg Merrilies, Mrs Glover, Julia Mannering, Miss Povey,
Gipsy Girls, Miss Cubitt, Miss Forde, &c &c

In Act II. A PAS SEUL, by Miss TREE.

After which, (8th time,) a new Pastoral Ballet, called

The Swiss Villagers.

After which, the new Comedy, called

Simpson and Co.

The Principal Characters by
Mr. TERRY,
Mr. COOPER,
Mr. MEREDITH, Mr. HONNER,
Mrs. GLOVER,
Miss SMITHSON, Mrs. W. WEST,
Mrs ORGER

To-morrow, the Oratorio of Palestine, &c.

Theatre Royal, Covent Garden,

This Evening, the Opera of The

Marriage of Figaro.

Count Almaviva, Mr JONES, Fiorello, Mr DURUSET,
Figaro, Mr PEARMAN,
Antonio, Mr COMER, Bazil, Mr J. ISAACS,
Sebastian, Mr TINNEY, Cherubino, Miss BEAUMONT,
Countess Almaviva, Miss M. TREE,
Susanna, Miss PATON,
Barbarina, Miss LOVE, Marcelina, Mrs. STERLING,

After which will be produced (for the 9th time) a New Farce, called

THE DUEL;

Or, My Two Nephews.

Sir Pryer Oldencourt, Mr. W. FARREN,
Augustus Buoyant. Mr. JONES, Lieut. Henry Buoyant, Mr. BAKER,
Tourniquet, Mr. CHAPMAN, Mr. Rumfit, Mr. KEELEY,
O'Manley, Mr. CONNOR, Skylark, Mr. YATES,
Silverhead, Mr. BLANCHARD, Barbottle, Mr. COMER,
Snooks, Mr. ATKINS, Hopkins, Mr. LEY,
Harriet Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs. PEARCE.

To conclude with, a Melo Drama called, The

Miller and His Men.

Wolf Grindoff, [the Miller] Mr. FARLEY,
Lothair, Mr. ABBOTT, Count Frederick Friberg, Mr. HORREBOW
Karl, [his servant] Mr. BLANCHARD,
Kelmar, [an old cottager] Mr CHAPMAN, Kreutz, Mater Longhurst,
Riber and Golotz [two Banditti] Messrs JEFFERIES & KING,
Zingra, Mr Norris, Lindoff, Mr Tett, Coburg, Mr G. Pyne,
Claudine, Mrs VINING, Ravina, Mrs FAUCIT.

To-morrow, No Performance.
On Thursday, [first time] The WOODMAN.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 410, Wednesday, March 12, 1823. Price 1d.

COVENT GARDEN.

The Marriage of Figaro was represented last night, to a very numerous and elegant audience. Miss Paton as *Susanna*, and Miss M. Tree as the *Countess*, received great and merited applause. Several attempts at *encores* were made, but most properly resisted by the majority of the judicious and considerate part of the audience. With respect to *encores*, we think the sooner the custom is abandoned, the better To hear a fine song *once* well sung on the same evening, should satisfy the auditor, and the ample applause that follows, should appear a sufficient acknowledgment of approbation and delight, to the singer. Besides, when a song is repeated, it loses that *freshness* to the ear which is necessary to its *full* enjoyment. The vocalist, too, incurs an increased risk of not equally pleasing; and also, the repetition tends to fatigue, and probably injure the execution of subsequent songs. *Encores*, likewise, are not always tests of merit; an audience is frequently drawn into the *supposed* compliment, by *friends*, or bad judges. If, however, the practice is to continue, we beg to remark that where the singer *offers compliance* with the manifest wish of the greater part of the audience, it is a folly and a cruelty to prolong any opposition, and keep the vocalist in a state of uncertainty.

The Farce of *The Duel, or My Nephews* went off extremely pleasantly and *The Miller and His Men*, closed the entertainments with its usual gunpowder eclat.---To-morrow, (revived) The Woodman, Emily, Miss Paton, with the Pantomime.

On Saturday, will be produced, for the 1st time, a new Tragedy called JUBIAN.

DRURY-LANE.

Guy Mannering gave Miss Stephens, Mr. Braham, and Mr Liston, their former opportunities of attracting and pleasing a crowded audience. Miss Povey, Miss Cubitt, and Miss Forde, rendered their vocal aid with good effect. Mr. Sherwin's *Dandie Dinmont*, is a very respectable performance.

To-morrow, (1st. time,) The Marriage of Figaro, with Deaf as a Post, and for the last time this season, Old and Young.

New Theatre Royal, Drury Lane.

Oratorios.

We are much gratified to find, that Mr. Bochsa, has obtained the permission of Dr. Crotch, to repeat his fine Oratorio of Palestine this evening. We felt highly gratified with its performance on this day week; and the audience of to-night, we think, will be as much delighted as the previous one was with the beauty of many of the airs, and the grandeur of the chorusses. We observe, we are not favored with Miss Paton's appearance. But we are glad to see Miss Forde's name in the list of vocalists.

This Evening there will be a performance of

Antient and Modern Music,

Under the Direction of Mr Bochsa,

A New and Splendid ORCHESTRA has been designed and decorated by Mr. Marinari, for these Performances.

PART I.

A GRAND

SELECTION.

Including some favorite Pieces from Handel's admired Serenata,

ACIS AND GALATEA.

OVERTURE.

Chorus—O the pleasures of the plains.

Recit. and Air, Miss Stephens—Hush, ye pretty warbling choir.
(Flageolet Obligato, Mr Harvey)

Recit. and Trio, Miss Goodall, Mr Sapio, and Mr Kellner—The flocks shall leave the mountains.

Recit. and Air, Mrs Salmon---Come thou favour'd of the Lord [The Deluge].....Bochsa.

Recit and Air, Mr Braham--Sound an alarm
Chorus---We hear, we hear..... } (Judas Macc.) Handel

Recit. and Air, Miss Povey---Let me wander...(L' Allegro)...Handel.

Air, Miss Forde---Let the bright seraphim; (Trumpet Obligato, Mr Norton).....(Samson).....Handel.

Air, Mr Sapio--Orynthia, my beloved.....Bishop.

Air, Miss M. Tree---Mary, I believ'd thee true,

Motetto, the Solo Parts by Miss Goodall, Master Longhurst, Mr Braham, and Mr Kellner—O God, when thou appearest...Mozart

Between the First and Second Parts,

A new Concerto on the Horn, Mr. PLATT, (first appearance).....Platt.

PARTS II and III.

For the second and last time,

PALESTINE.

A SACRED ORATORIO,

In Two Parts,

The Words from a Prize Poem by the Rev. R. HEBER—set to Music By WILLIAM CROTCH, Mus. Doc.

PART FIRST.

Overture.

Solo, Mr Terrail, and Chorus—Reft of thy sons.
Recit. Mr Kellner—Is this thy place
Air—Ye guardian saints.—Harp Obligato, Mr Bochsa.
Chorus —O happy once
Air, Mr Sapio, and Chorus—But now thy sons
Air, Miss Goodall—O thou their guide
Chorus—O feeble boast
Chorus—Let Sinai tell
Recit. Mr Nelson—But who shall dare.
Air, Awe struck I cease
Recit. Miss M. Tree—Such were the cares
Air, Triumphant race
Recit. Mr Braham—And he, the Royal Sage
Air—To him were known
Chorus—Hence all his might
Air, Miss Goodall—Yet e'en the works
Air, and Semi-Chorus—In frantic converse
Duet, Miss M. Tree and Mr Braham—Such the faint echo
Air, Mr Kellner—For thee his iv'ry load
Recit. accompanied, Mr Nelson—No workman steel
Air and Chorus—Then the harp awoke
(Harp Obligate, Mr Bochsa)

PART SECOND.

Air, Mr Sapio—Did Israel shrink?
Air, Miss Povey—E'en they who dragged—Harp Obligato, Mr Bochsa
Chorus—Nor vain their hope
Quartet. Miss Goodall, Miss M. Tree, Mr Braham, and Mr Kellner—Lo! star-led Chiefs
Chorus—Daughter of Sion
Chorus—He comes.

Quartet, Miss Povey, Mr Terrail, Mr Sapio, and Mr Nelson—Be peace on earth.
Recit. Mr Kellner—Thou palsied earth
Air and Chorus—Are these his limbs ?
Air, Miss M. Tree—Ye faithful few
Air, Mr Braham—Vengeance, thy fiery wing
Recit. acc. Mr Kellner—Yet heavier far
Air—Ah ! fruitful now no more.
Quartet, Miss Goodall, Mr Terrail, Mr Braham, and Mr. Nelson, and Chorus—Then on your tops
Air, Mrs Salmon—No more your thirsty rocks
Air, Mr Nelson—But who is he ?
Sestet, Mrs Salmon. Miss Goodall, Mr Terrail, Mr Braham, Mr Sapio, and Mr Kellner---Lo ! Cherub Bands.
Recit. accompanied, Mrs Salmon---And shall not Israel's sons
Solo, Mrs Salmon, and Chorus---Hark ! white-robed crowds
Chorus---Worthy the Lamb. Hallelujah. Amen.

Principal Vocal Performers.

Mrs. SALMON. Miss GOODALL,
Miss M. TREE,
Miss POVEY, Miss FORDE, and
Miss STEPHENS,
Mr. BRAHAM,
Mr SAPIO. Mr. TERRAIL,
Mr NELSON, Master LONGHURST, and
Mr. KELLNER.

The Band will be numerous, and Complete in every Department.

Leader. Mr. SMART.

SIR GEORGE SMART,

Will conduct the Performance, and preside at the Organ, built by Mr. GRAY.

The Performers in the Chorusses, under the Superintendance of Mr WATSON, will be numerous, and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey,

On Friday next, the whole of Haydn's Creation, &c.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Where Letters, addressed to the Editor, (post paid) will be attended to; and Advertisements are received.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 411. *Thursday, March* 13, 1823. *Price* 1*d.*

DRURY-LANE.

Oratorios.

The performances last night, were of the most effective description. The overture and chorus, "*Oh, the pleasures of the plains,*" from *Acis and Galatea,* commenced the entertainment, these were followed by the recit. and air, "*Hush, ye pretty warbling choir,*" by Miss Stephens, who gave them with her wonted sweetness, and drew down immense applause. The recit. and trio, "*The flocks shall leave the mountains,*" by Miss Goodall, Mr. Sapio, and Mr. Kellner, was admirably performed. A recit. and air, from Mr. Bochsa's celebrated Oratorio, *The Deluge,* by Mrs. Salmon, was highly effective, and much applauded. "*Sound the alarm,*" by Braham, was most powerfully sung, as well as the chorus which followed it. Miss Forde gave "*Let the bright seraphim,*" with a power and effect, which drew forth the strongest marks of applause from all parts of the house; and would be alone sufficient to establish her as a first-rate singer; a call for an encore was very properly and sensibly resisted; we must observe, however, that the Trumpet accompaniment was rather harsh. Mr. Sapio sang a song most delightfully, and was encored, as well as Miss M. Tree in "*Mary, I believed thee true.*" A Concerto on the Horn by Mr. Platt, was a grand effort upon that instrument, and united the utmost delicacy, power, and brilliancy, both in composition and execution. Mr. Platt was well supported by the orchestra, and his performance was highly applauded.

The second and third Parts, were composed entirely of Dr. Crotch's *Palestine*; the airs and chorusses, many of which are of the finest description, were admirably performed. Mr. Bochsa distinguished himself on the Harp, in several accompaniments, in a manner, perhaps not to be equalled by any other performer on that instrument.

To-morrow night, it was intended to give *The Lady of the Lake*; but it seems, that Haydn's *Creation* has been substituted in its stead. It is ten years since it was performed throughout in London, and we may add, that it was never produced with such talent, as that now announced for its support. Messrs. Braham, Sapio, and Kellner,

Miss STEPHENS, and Mrs. SALMON, are among the vocalists, and in addition to this attraction, Mr. NICHOLSON will perform upon the Flute, Mr. WIGLEY upon the Piano, and the vocal talent of Madame CAMPORESE, will add to the amusements of the audience.

Mr. MATHEWS has commenced a libel suit against Mr. Buckingham, editor of the New England Galaxy, for a late theatrical criticism, in which Mr Mathews was rather roughly handled. The damages are laid at 10,000 dollars.

We have been favored with a Copy of the following Play-bill, which we insert, as it contains the names of some young Theatrical aspirants of a superior class; and who are connected with several favorites of the Public at our great Theatres. Possibly, the future Theatrical biographer may trace amongst them the distinguished subject of his pen.

Amateur Theatre, Berwick Street.

Friday, March 14, 1823, will be presented the Comedy of

THE HEIR AT LAW.

Daniel Dowlas, alias Baron Duberly, Mr. POVEY,
Dick Dowlas, Mr. MARLOW, Henry Morland, Mr. WALKER,
Doctor Pangloss, Mr. BRUNTON, Zekiel Homespun, Mr. H KNIGHT,
Stedfast, Mr. PALMER, Kenrick, Mr. JOHNSTONE,
John, Mr. JONES, Waiter, Mr. SHARP,
Caroline Dormer, Miss E. TREE, Cicely Homespun, Miss MORRELL,
Deborah Dowlas, alias Lady Duberly, Mrs: JERROLD.

THE ORIGINAL EPILOGUE BY THE CHARACTERS.

INTRODUCTIONS DURING THE EVENING.

"Old Adam," from the Opera of *The Veteran*, Mr. T. SMITH—"Helena," Miss A. TREE—"Tell me where is Fancy bred," composed by SIR JOHN STEVENSON, Miss A. TREE and Miss MORRELL.—"Tenero Ogetto," Miss A. TREE—"The Soldier tired of War's alarms," Miss MORRELL.

To conclude with the Musical Farce of

ROSINA.

Mr, Belville, Mr. WATSON, Captain Belville, Mr. BANNISTER,
William, Mr. POVEY, Rustic, Mr COOPER, Irishman, Mr M'SWINEY,
Phœbe, Miss STEWART, Dorcas, Mrs. JERROLD,
Rosina, Miss A. TREE.

Mr. E. KNIGHT will preside at the Piano-Forte.

Advertisements relative to the *Drama—Music—Public Exhibitions*, &c. will be received into a *Double* Number of this Publication, on *Monday* next.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.
Where Letters, addressed to the Editor, (post paid) will be attended to; and Advertisements are received.

New Theatre Royal, Drury Lane.

This Evening (1st time here) the Opera of

Marriage of Figaro.

Count Almaviva, Mr ELLISTON,
Fiorello, Mr HORN. Basil, Mr G. SMITH,
Figaro, Mr LISTON,
Antonio, Mr HARLEY, Sebastian, Mr YARDLEY,
Cherubino, the Page, [first time] Mrs H HUGHES,
Countess Almaviva, Mrs AUSTIN,
Barbarina, Miss POVEY, Marcellina, Miss CUBITT,
Susanna, Miss STEPHENS,
Vassals, Villagers, &c

The DANCE,

Composed by Mr. NOBLE.
Principal Dancers, Mr. NOBLE, Mr. OSCAR BYRNE,
Mrs. NOBLE, and Mrs. OSCAR BYRNE

After which, (reduced to One Act) the Farce of

Deaf as a Post.

The Principal Characters by
Mr. LISTON, Mr COOPER, Mr GATTIE, Mr PENLEY,
Miss CUBITT, Miss SMITHSON, Mrs HARLOWE, Mrs ORGER,

To conclude with, last time this season, a new Farce, called

Old and Young.

Mr. Wilton, Mr. TERRY, Charles Mowbray, Mr. MERCER,
Peter, Mr KNIGHT, Peggy, Mrs ORGER,
Matilda Mowbray, a Child, (assuming the Children's Characters of Master Hector Mowbray, Master Gobbleton Mowbray, Master Foppington Mowbray) Miss CLARA FISHER

To-morrow, a Selection of Antient and Modern Music.

Theatre Royal, Covent Garden,

This Evening, the Opera of

The WOODMAN.

Sir Walter Waring, Mr. FAWCETT,
Wilford, Mr. LARKIN, who will introduce
Mr. SHIELD's Song, *" Tell her I love her,"*
Captain O'Donnel, Mr. CONNOR,
Filbert, Mr. HENRY, Bob, Mr. EVANS,
Fairlop, Mr. J. ISAACS,
Medley, by Mr. PEARMAN,
Emily, [first time] Miss PATON,
Who will introduce " The last glimpse of Erin," from the Irish Melodies, and
The Duet with Mr. LARKIN, *" The moonbeam plays on yonder grove,"*
Miss Di Clackit, Mrs. DAVENPORT,
Polly, Miss C BODEN, Dolly, Miss LOVE,

With, (51st time) a Grand and Comic Pantomime, called

Harlequin & the Ogress,

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI.
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow,—No Performance.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 412. *Friday, March* 14, 1823. *Price* 1*d.*

COVENT GARDEN.

The Opera of *The Woodman*, was re-produced last night, for the first time, for several years, in order that Miss Paton might appear as *Emily*, and Mr. Larkin, as *Wilford*. The young lady executed the beautiful music of her part, in a delightful manner; and her song of "*Hear me and comfort shall your steps attend,*" was admirably given, and was followed by loud applause. The introduced Melody of "*The last glimpse of Erin,*" was sung by her with particular beauty. She acted the character very appropriately: however, we have a little fault to remark on:—In singing she has a habit of throwing forward her right arm, as if she wished the person near her to shake hands.—This she can easily get rid of. It occurs chiefly at some strain where an emphasis is laid, and the jerk with her arm seems to spring from the impulse of the music, although not corresponding with it in grace. Some friend could help her to improve her action in this particular.—She is a charming vocalist, and we would wish that nothing should offend the eye, whilst the ear is so exquisitely pleased.

Mr. Larkin's voice, and present experience in music, scarcely qualify him for pieces of difficult execution, in simple airs he can give considerable pleasure. "*The Streamlet*" was his best performance. Mr. Pearman as *Medley*, sang with all his wonted taste. Mr. J. Isaacs made a pretty good *Fairlop*. Mr. Fawcett's *Sir Walter Waring*, was extremely entertaining, as was Mrs. Davenport's *Di Claskit*, and Miss Love's *Dolly*, The latter had an encore. Mr. Connor as *Captain O'Donnel*, and Mr. Evans as *Bob*, were pretty nearly in their proper station.—There was a very numerous audience.

DRURY-LANE.

The Marriage of Figaro was at length produced here last night, and went off extremely well. Indeed, although the fashion of *encoring* was successfully opposed throughout the evening, there was abundant applause, and Mr. Elliston, accordingly, announced the Opera for to-morrow evening, and Tuesday next. In *Old and Young*, our little favorite Miss Clara Fisher, obtained immense applause.

Mr. Bartley's New Lecture, on the *Wonders of the Heavens*, at the English Opera House, is, we perceive, repeated this Evening. It is an admirable illustration of the subject; as, also is Mr. Walker's Lecture at the King's Theatre Concert Room.

New Theatre Royal, Drury Lane.

Oratorios.

THE labours of Mr. BOCHSA for the present Lent Season are now drawing to a close, there being but *two* more Oratorio nights, besides the present. This gentleman has spared no pains to present us with *novelty* and *talent*. To-night, we perceive, the performance is composed almost entirely of *Sacred Music*, including that grand work of HAYDN's, *The Creation*, the beautiful music of which is entrusted to several distinguished favorites of the Public.

This Evening there will be a performance of

Antient and Modern Music,

Under the Direction of Mr BOCHSA,

A New and Splendid ORCHESTRA has been designed and decorated by Mr. MARINARI, for these Performances.

PART I.

A GRAND

SELECTION.

Including some favorite Pieces from

MOZART's Celebrated REQUIEM.

Chorus—Requiem æternam.
Chorus—Sanctus! Dominus Deus.
Quartetto, Madame Camporese, Mr Terrail, Signor Curioni, and Mr Bellamy—Benedictus
Chorus—Hosanna in excelsis.

Aria, Madame Camporese—Gratias agimus tibi (Clarinet Obligato, Mr. Williams.)..... *Guglielmi.*
Duetto, Mrs Salmon and Mr Braham—Qual anelante..... *Marcello*
Recit. and Air, Miss Stephens—Sweet bird! (Flute Obligato, Mr. Nicholson)..... *Handel.*

(For this Night only,) the whole of

THE CREATION.

A Sacred Oratorio, Composed by HAYDN.

(The Three Parts of which have not been performed together in London since the year 1813,)

PART I.

Introduction—(Chaos)
Recit. Mr. Bellamy—In the beginning.
Chorus—And the Spirit of God.
Air, Mr Sapio—Now vanish before the holy beams.
Chorus—Despairing, cursing rage.
Recit. acc. Mr Bellamy—Outrageous storms.
Air, Miss Goodall—The marvellous work.
Chorus—The praise of God.
Recit. and Air, Mr Bellamy—Rolling in foaming billows.
Recit. and Air, Mrs Salmon—With verdure clad.
Recit. Mr Braham—And the heavenly host.
Chorus—Awake the harp.
Scena, Mr Braham—In splendour bright.
Grand Chorus—The heavens are telling.

Between the First and Second Parts,

A Fantasia and Variations on the Grand Piano Forte, Mr. C. Wigley, [Pupil of Mr Kalkbrenner] in which will be introduced the National Air, "God Save the King."..... Kalkbrenner.

PART II.

Recit. acc. and Air, Mrs Salmon—On mighty wings.
Recit. acc. Mr Bellamy—And God created great Whales.
Recit. and Trio, Miss Stephens, Mr Braham, and Mr Bellamy—Most beautiful appear.
Chorus—The Lord is great.
Recit. acc. and Air, Mr Bellamy—Now heaven in fullest glory shone.
Recit. and Air, Mr Braham—In native worth.
Recit. Mr Bellamy—And God saw every thing.
Chorus—Atchieved is the glorious work.
Trio, Miss Goodall, Mr Braham, and Mr Bellamy—On thee each living soul awaits.
Grand Chorus—Atchieved is the glorious work.

PART III.

Recit. acc. Mr Braham—In rosy mantle.
Hymn, (Adam and Eve), Mrs Salmon and Mr Bellamy—By thee with bliss.
Chorus—For ever blessed be his power.
Duet, Miss Goodall and Mr Bellamy—Of stars the fairest.
Chorus—Hail! bounteous Lord!

Recit. Mr Bellamy—Our duty we performed.
Recit. Miss Stephens—O thou for whom I am.
Duet, Miss Stephens and Mr Bellamy—Graceful consort.
Recit. Mr Braham—O happy pair.
Grand Chorus—The Solo Parts by Miss Goodall, Master Longhurst, Mr Braham, and Mr Bellamy—Sing the Lord ye voices all!

Principal Vocal Performers.

Mrs. SALMON, Miss GOODALL,

Miss STEPHENS,

Master LONGHURST, and Madame CAMPORESE.

Mr. BRAHAM,

Signor CURIONI, (his second Appearance at these Performances.)

Mr SAPIO, Mr. TERRAIL, and

Mr. BELLAMY.

Principal Instrumental Performers.

Flute, Mr. NICHOLSON, (His 2nd Public Appearance this Season.)

Grand Piano Forte, Mr. C. WIGLEY, (Pupil of Mr. Kalkbrenner)

The Band will be numerous, and Complete in every Department.
Leader, Mr. SMART.

SIR GEORGE SMART,

Will conduct the Performance, and preside at the Organ, built by Mr. GRAY.

The Performers in the Chorusses, under the Superintendance of Mr WATSON, will be numerous, and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey,

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THE

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No. 413. *Saturday, March* 15, 1823. *Price* 1*d.*

DRURY-LANE.

Oratorios.

THE Selection of Music, and the Oratorio of *The Creation*, last night, were excellently performed, and met great applause from a numerous audience. Madame CAMPORESE, Miss STEPHENS, Messrs. BRAHAM, SAPIO, BELLAMY, and Signor CURIONI, particularly distinguished themselves. Miss GOODALL, likewise, executed her share of the music in a very pleasing manner. Our little favorite, Master LONGHURST, too, should not be forgot. He sings with great taste and sweetness of voice, and his manner is collected and modest. He appears a very good boy, and we hope that his improvement will continue to procced as rapidly as it has hitherto done, when he may expect to *rub shoulders* with the first vocalists of the day. Mr. NICHOLSON astonished and delighted every one with his admirable performance on the Flute: and a Mr. C. WIGLEY, a Pupil of the celebrated KALKBRENNER, executed a *Fantasia* on the Grand Piano Forte, in a manner worthy of such a master. Wednesday and Friday next, are the two last nights of the Oratorios for the present season; and, Mr. BOCHSA, we think, has reason to hope that his able management will on those nights, produce him as splendid results as the past performances have done.

At this Theatre,

On Monday, The Merchant of Venice, Shylock, Mr. Kean; Launcelot, Mr. Liston; Portia, Mrs. W. West; with Killing no Murder.—On Tuesday, a popular Opera, in which Mr. Liston, Mr. Braham, and Miss Stephens will appear—On Wednesday, an Oratorio—On Thursday, The Opera of the Siege of Belgrade, with Simpson and Co.—On Friday, (last night) a selection of Antient and Modern Music—On Saturday, The Haunted Tower. Mr. Young will commence a third Engagement in Easter Week.

COVENT GARDEN.

The new Tragedy of *Julian*, to be produced to-night, is from the pen of Miss MITFORD.

ON Monday, the new Pantomime of Harlequin and the Ogress, for the last time but one, on account of the preparations for a New

Splendid Melo-dramatic Tale of Enchantment—On Tuesday, (Under the Patronage of His Royal Highness the Duke of Sussex) for the Benefit of the Western Philanthropic Instution. Shakspeare's tragedy of Hamlet—Claudius, Mr Chapman, Hamlet, Mr Macready, Laertes, Mr Abbott, Polonius, Mr Blanchard, Horatio, Mr Connor, Osrick, Mr Farley, Rosencrantz, Mr Comer, Guildenstern, Mr Claremont, First Grave-Digger, Mr Fawcett, Second Grave-Digger, Mr Barnes, Ghost of Hamlet's Father, Mr Egerton, Gertrude, Queen of Denmark, Mrs Faucit, Ophelia, Miss M. Tree, Actress, Miss Green, with The Two Pages of Frederick the Great; and The Irish Tutor.

A NEW COMEDY is in rehearsal.

English Opera House.

Mr. BARTLEY'S Lecture on *Astronomy*, was last night attended by a very numerous and genteel audience, who appeared highly pleased with his manner of developing that interesting science, and with the beautiful illustrations of the Heavenly Bodies.

Olympic Theatre.

The whole management of this Theatre, by Mr. EGERTON, has been marked by the greatest assiduity to please by novelties, and pieces that could produce amusement without offending the good taste of those who know the proper place to unbend the rigid brows of stern criticism. The season is now drawing to a close—we trust it has been a beneficial one. Mrs. EGERTON has been a powerful support to the melo-dramatic attractions, and we only regret that she is not in her proper place, at one of the *great* theatres. No one at present at either Drury, or Covent Garden, can play such characters as *Meg Merrilies, Helen Macgregor*, &c. &c. with such striking effect as she can.

That deserving performer, Mr. BROMLEY, late of Drury Lane Theatre, we perceive takes his Benefit here to-night, and offers attraction enough for the most inordinate lovers either of the *serious* or the *comical*.

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Theatre Royal, Covent Garden,

This Evening, (first time) a New Tragedy, called

JULIAN,

Alfonso, King of Sicily, disguised as Theodore, [a Page] Miss FOOTE,
Ruggiero, Duke of Melfi, and Regent of the Kingdom, Mr BENNETT,
Prince Julian, Mr MACREADY,
Count D'Alba, Mr ABBOTT,
Count Leanti, Mr EGERTON,
Count Valore, Mr BAKER, Bertrone, Mr COMER,
Count Calvi, Mr CHAPMAN,
Renzi, Mr MEARS, Paolo, Mr LEY,
The Princess Annabel, Miss LACY,

The PROLOGUE to be Spoken by Mr CONNOR,

The Epilogue by Mrs. CHATTERLEY.

After which will be produced (for the 11th time) a New Farce, called

THE DUEL;

Or, My Two Nephews.

Sir Pryer Oldencourt, Mr. W. FARREN,
Augustus Buoyant. Mr. JONES, Lieut. Henry Buoyant, Mr. BAKER,
Tourniquet, Mr. CHAPMAN, Mr. Rumfit, Mr. KEELEY,
O'Manley, Mr. CONNOR, Skylark, Mr. YATES,
Silverhead, Mr. BLANCHARD, Barbottle, Mr. COMER,
Snooks, Mr. ATKINS, Hopkins, Mr. LEY,
Harriet Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs. PEARCE.

On Monday, the Pantomime.

New Theatre Royal, Drury Lane.

This Evening (2nd time here) the Opera of

Marriage of Figaro.

Count Almaviva, Mr ELLISTON,
Fiorello, Mr HORN, Basil, Mr G. SMITH,
Figaro, Mr LISTON,
Antonio, Mr HARLEY, Sebastian, Mr YARDLEY,
Cherubino, the Page, Mrs H HUGHES,
Countess Almaviva, Mrs AUSTIN,
Barbarina, Miss POVEY, Marcellina, Miss CUBITT
Susanna, Miss STEPHENS,

Vassals, Villagers, &c

THE DANCE,

Composed by Mr. NOBLE.
Principal Dancers, Mr. NOBLE, Mr. OSCAR BYRNE,
Mrs. NOBLE, and Mrs. OSCAR BYRNE

To conclude with, the Farce of

Love, Law, & Physic

Doctor Camphor, Mr. J. BARNES, Andrew, Mr. KNIGHT,
Captain Dauvers, Mr. PENLEY, Coachman, Mr. W H WILLIAMS,
Flexible, Mr. HARLEY, who will introduce
"The Humors of a Play-house."
Lubin Log, Mr. LISTON.
John Brown, Mr. HUGHES, Waiter, Mr. COVENEY,
Laura, Miss CUBITT, *with a new Song, composed by Mr.* PERRY
Mrs. Hillary, Mrs. ORGER, Maid, Mrs. COVENEY.

To conclude with the Farce of

The Spoil'd Child.

Old Pickle, Mr GATTIE,
John, Mr W. H. WILLIAMS, Thomas, Mr HONNER,
Little Pickle, Miss CLARA FISHER, Tag, Mr HARLEY,
Susan, Miss SMITH, Margery, Mrs COVENEY,
Miss Pickle, Mrs HARLOWE, Maria, Miss SMITHSON.

On Monday, The Merchant of Venice, with a Divertisement, and Killing No Murder.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 414. *Monday, March* 17, 1823. *Price* 1*d.*

DRURY-LANE.

On Saturday evening, Mr. Bishop's pleasant adaptation of Beaumarchais's, *Marriage of Figaro* was performed for the second time here with great success. Independently of the high quality of the music, this piece is composed of very attractive ingredients. The eminent composer, to whom we are indebted for the present version, (although in justice to the memory of Holcroft, we should observe, that it is only superior to his "*Follies of a Day,*" from the skill with which Mr. B. has served up Mozart to us) has preserved enough of the pungnancy of his original, to reconcile us to the extravagancies of the story. We must allow him the possession of much taste, also, in being able to preserve the eternal spirit of intrigue, of which it is composed, in such lively colors, as to interest and amuse, without offending our modern fastidiousness. To see how differently an Italian will treat nearly the same subject to that of one of our phlegmatic matter of fact countrymen, we need only compare this Opera with *The Way to Keep Him,* in which we have an injured wife, and a libertine husband, who at length feels the effect of recrimination, but although the sources of action are pretty much the same in both pieces, how different is the effect produced from them. It is very strongly *cast* here, certainly, and Mr. Elliston takes care to let us know the fact by his underlinings. His *Count* is more of a whimsical than a vivacious performance, but we do not know that it is any the worse for that. It produced an infinite diversity of quips and cranks, and wreathed smiles in a very full house. His only defect is, that he does not look so young as he did twenty years ago.—There is no remedy for this. Miss Stephens executed the music of *Susanna* with her usual richness of tone, and scientific power. She pours indeed, such a flood of melody upon us, and throws so much *soul,* so to speak, into her notes, that we must all confess, she stands unrivalled as a purely English singer, for feeling, expression, and melody; but her acting is somewhat too unsophisticated for the gay Spanish girl. Liston is the only good *Figaro* we ever saw. Harley throws humor into *Antonio,* but it might be made broader; and Mrs. Austin was rather

imperfect in the dialogue of the *Countess*; she nearly marred some of the best scenes. The other parts were very well filled; and the scenery (some of which is beautiful) struck us as being invariably good for this house. The Opera will become a favorite here, we have little doubt.

COVENT GARDEN.

On Saturday evening a new Tragedy entitled "Julian," was acted for the first time. It is, as we have before intimated, from the pen of Miss Mitford, daughter, of Doctor Mitford of Reading, a lady, who has already distinguished herself by her literary productions, although they have not hitherto become so prominent to the public eye as her present work, which is her first dramatic attempt. This Tragedy has considerable merit.—The language is generally pointed, nervous, and poetical; and the instances where it falls short of those requisites are but few. Its action is vivid; and although the incidents often border on the romance of the melo-drame, they are for the most part striking and effective. The interest that the whole piece is capapable of raising, the following detail of the *Plot* will best shew.

Alfonso, the youthful heir to the throne of Sicily, has been left under the guardianship of his uncle the *Duke of Melfi*, who, as Regent, had to conduct the young Prince to Messina, for the purpose of being crowned. But the Duke impelled by a cruel ambition to attain the crown, to which he is next heir, leads *Alfonso* into a wood for the purpose of murdering him. At the moment when his dagger was raised to perpetrate this foul deed, he is himself stabbed behind, and on turning, discovers that it was by the hand of his son *Prince Julian*, who horror-struck at having unconsciously shed his father's blood, flies with *Alfonso*, frantically, from the spot to his palace, where the youth takes refuge as a page, under the name of *Theodore*. *Julian* falls into a delirium, and is confined for several days to his bed;—and it is at the period of his returning reason that the Tragedy commences, exhibiting him on his couch attended by his affectionate wife, the *Princess Annabel*, and the supposed Page, *Alfonso*. The horrible impression of being a parracide, still haunts the unfortunate *Julian*, like a dream; yet the presence of *Alfonso*, confirms his memory of the event; but at length he has the joyful information that his father lives, recovered from his wound.

The Duke of Melfi, in the second act, appears in the Royal Palace of Messina, meeting and explaining to the nobles of Sicily the cause of his accession, and directing the proceedings for his coronation. *Julian* attends him in private, and a most interesting scene ensues between them; the son is racked by the opposing feelings of deep affection for his father, and those of disgust at his usurpation. The *Duke* follows his ambitious views, and *Julian* hastens to perform

his duty to his rightful sovereign. The third act opens in the cathedral, where preparations are making for the coronation of *Melfi*, who arrives with his procession of nobles, &c. and, vauntingly, is about to cause the ceremony to commence, when *Julian* rushes in with *Alfonso*, and calls on the assembled functionaries and nobles, to crown their rightful sovereign. *Alfonso* is acknowledged by all, and placed on the seat, which *Melfi* is compelled to yield him with looks of fury at his son, and of proud disdain towards the nobles. One of the latter, *Count D'Alba*, who hates the *Melfii*, because *Annabel*, the wife of *Julian*, had disdained him as a lover, seizes this opportunity to effect their ruin. He charges the Duke with treason, and he is led away to trial. *Julian* alarmed for his father, asserts that he alone is to be accused, and *D'Alba* takes the occasion to include him in the charge. The States condemn both father and son, to confiscation of property, and banishment from Sicily within a limited time. *Melfi* sinks under the fatigue he undergoes, and dies in his son's arms blessing him. *Julian* mourning over his father, is roused at last by the arrival of *Alfonso*, and the news that *D'Alba* has carried off *Annabel*. Burning with revenge, and trembling for her fate, he rushes out in search of her. *D'Alba*, it seems, has conveyed the lady to a high tower in his castle, where in vain he endeavours to obtain her consent to his wishes ; and at length offers her the life of *Julian*, who he pretends is in his power :—this even she refuses rather than be dishonored, and *D'Alba* leaves her to effect his threats. *Annabel* is distracted ; but in the faint hope of attracting the notice and assistance of some traveller, she hangs her rosary and jewelled cross out of her prison window. It happens that *Julian*, flying from his foes, is the first who recognises the well known ornament ; he scales the walls and enters the apartment, and rushes into the arms of his wife ; but it is only to prepare her for a final adieu. Seeing escape cut off—his own life about to be taken, and his *Annabel* on the eve of becoming the victim of *D'Alba*, he proposes their mutual death ; however, whilst they are preparing for this sacrifice, the ruffians of *D'Alba* rush in to murder *Julian*, but *Annabel* interposing, receives the sword of one of them in her body, and expires. The villains alarmed at this accident, fly. *Julian* deplores her fate, and covers her with his cloak. On the approach of *D'Alba*, he disguises himself with the mantle of one of the assassins, for whom the *Count* takes him, and in the midst of the triumph of the latter over his supposed outstretched fallen rival, *Julian* removes the cloak that covers *Annabel's* body, and throws off his disguise ; when a situation marked with agony of disappointed love and revenge on *D'Alba's* side, and of momentary triumph by the broken-hearted *Julian*, is discovered with striking effect. The young *Alfonso* enters with his attendants—*D'Alba* is led off to prison, and *Julian* falls beside his *Annabel*, and dies.

The Tragedy was admirably acted, particularly by Mr. MACREADY, Mr. BENNETT, and Miss LACY, who received great applause; and at the close it was announced by Miss FOOTE for repetition to-night, amidst shouts of approbation.

PROLOGUE spoken by Mr CONNOR.

They who in Prologues for your favours ask,
Find every season more perplex their task;
Though doubts, and hopes, and tremblings, do not fail—
The points fall flatly, and the rynie grow stale.
Why should the Author find their fitting parts,
In all the pomp of verse, to "British hearts?"
Why to such minds as yours with ardour pray,
For more than justice to a first essay?
What need to show how absolute your power?
What stake awaits the issue of the hour—
How hangs the scale 'twixt agony and joy,
What bliss you nourish, or what hopes destroy?
All these you feel—and yet we scarce can bring
A Prologue to the "posey of a ring."
To what *may* we allude?—our plot untold
Is no great chapter from the times of old;
On no august association rests,
But seeks its earliest home in kindly breasts.
Its scene, as inauspicious to our strain,
Is neither mournful Greece, nor kindling Spain,
But Sicily—where no defiance hurl'd
At freedom's foes, may awe the attending world.
But since old forms forbid us to submit
A play without a prologue to the pit;
Lest this be miss'd by some true friend of plays,
Like the dull colleague of his earlier days;
Then let me own how fearlessly we trust
That you will yet be mercifully just.

EPILOGUE.—Spoken by Mrs. CHATTERLEY.

Is not her lot intolerably hard,
Who does this pious office for the bard?
Who comes, applauses not her own to win,
To pay the penance for another's sin?
To tack—lest gentle moralizers rail—
A drawling comment to a doubtful tale;
To break, with hollow mirth, the sacred spell,
Which the poor poet rarely weaves too well;
Or if his sorrows haplessly are laughed at,
Look grave for wit to throw his closing shaft at.

Methinks our author's sex you shrewdly guess—
"It is a Lady's Drama"—frankly, Yes.
Yet let no censure on your daring fall,
When all "Life's idle business," is—to scrawl;
Our tender bosoms learn in song to melt,
And send their griefs to press—as soon as felt;
No thought in lone obscurity decays,
But dies away in neatly published lays;
No tender hope can bloom and fade unseen,
It leaves its fragrance—in a Magazine;
The bashful heart, whom deep emotions bless,
Hides its soft secrets in the daily press;
With hints of well-assum'd despair beguiles,
And execrates mankind to win their smiles;
A woman sure may claim no small compassion,
Who has this plea—she's only in the fashion.
O, if the fair's prerogative it be,
To watch supreme o'er calumny and tea;
To slay an author's hopes with daintiest sneers,
And change the fates of poets as of peers;
Regard not *her* unwomanly who seeks
To draw down sacred tears o'er beauty's cheeks,
Who for her sex, by artless scenes, would keep
Its dearest right—to weep with those that weep;
Who if to-night her humble muse hath brought
To some sad heart a train of gentle thought;
On some worn spirit shed that blest relief,
A generous sympathy with kindred grief,
With joy returns to life's secluded ways,
And asks no recompense of noiser praise.

Amateur Theatre, Berwick Street.

THE private Performance which took place at this Theatre, on Friday evening last, went off with considerable eclat. The house was filled at an early hour by a very respectable assemblage, who appeared highly gratified by the entertainments. The pieces chosen for the occasion, were, as contained in the play-bill we lately inserted, the Comedy of *The Heir at Law*, and the Musical Farce of *Rosina*. In the former, Mr. H. KNIGHT, a son of the Drury Lane favorite, played *Zekiel Homespun* with considerable talent. His figure, voice, and style, bear a singular resemblance to the *original*, and with sufficient practice he will, in time, make a *great* actor of *little parts*. A gentleman named WALKER, acted *Henry Moreland* very effectively. Miss E. TREE, as *Caroline Dormer*, was particularly interesting, and Miss MORRELL was mueh applauded as *Cicely Homespun*. The rest of the characters were supported very respectably for amateurs and pupils in the art.

In the Farce, the part of *Rosina* was sustained by Miss A. TREE, in a pleasing manner. Her voice is not yet fully developed, but it is sweet, and she has taste. A Miss STEWART, who played *Phœbe*, we think highly of: She has genuine comic talent; and, if such is the young lady's object, she might, we think, very soon be fit to be transplanted to a Public Stage with advantage to herself, and the Managers. Miss MORRELL sung "*The soldier tired*," in the course of the evening, and merited the applause she received. She promises well.—We perceived our fair favorites, Miss M. TREE, Miss POVEY, &c. amongst the company.

Advertisements.

VOCAL AND INSTUMENTAL MUSIC.

A LADY and her Daughters, qualified by long Practice and Study in the Art of Music, propose to instruct PUPILS at their own Houses, in SINGING, the PIANO-FORTE, and THOROUGH BASS, on reasonable Terms.

Address to S. S. Post Office, Upper Baker Street.

EXHIBITION

Of the Mountains of Switzerland, on a large Scale, in Relief. No. 8, Soho Square, One Door from the Bazaar. Correct Representations of the Valley of Chamounti, The MONT BLANC, with the Glaciers;—The Sea of Ice, Grotto of L'Arveiron, of the Size of 14 feet by 9. The Passage of the SIMPLON, on a larger Scale. And View of the Rocks perforated by Order of Napoleon Buonaparte, to facilitate the Passage of the Mont Cenis. The Valley of Bagnes, prior to and since the late dreadful Inundation. A beautiful Model of the CITY OF GENEVA. Also sixteen Views in Swizerland, nine of which are of the Simplon, and a Model of Switzerland, including the Mont Blanc;—Valley of Bagnes: the Pays de Vaud; Passage of St. Bernard, and the Lakes of Geneva, Bienne, Morat, Neufchatel, &c. Admittance 1s.

Models of the above on various Scales, executed and sold by J. B. Troye, Modeller to Her late Royal Highness the Princess Charlotte, and Pupil of the celebrated Mr. Exchaquet, Geometrician to His Majesty the King of Sardinia.

Printed by E. THOMAS, Denmark Court, Exeter'Change, Strand.

Where Letters, addressed to the Editor, (post paid) will be attended to; and Advertisements are received.

Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and SON, Royal Exchange.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

Merchant of Venice.

Duke of Venice, Mr. POWELL,
Salanio, Mr. YOUNGE, Salarino, Mr. MERCER,
Shylock, Mr. KEAN,
Antonio, Mr POPE, Bassanio, Mr COOPER,
Launcelot, Mr. LISTON,
Gratiano, Mr. PENLEY, Lorenzo, Mr HORN,
Tubal, Mr MEREDITH, Gobbo, Mr GATTIE,
Stephano, Mr Honner,
Balthazar, Mr Coveney, Leonardo, Mr Turnour.
Portia, Mrs. W. WEST,
Narcissa, Mrs. ORGER, Jessica, Miss POVEY.

After which, (10th time,) a new Pastoral Ballet, called

The Swiss Villagers.

Principal Dancers, Mr. NOBLE, Mr. OSCAR BYRNE,
Mrs. NOBLE, Mrs. OSCAR BYRNE, and Miss TREE.

To which will be added, (last time,) the Farce o

Killing no Murder!

Sir Walter Wilton, Mr. GATTIE,
Jack Wilton, *(as Bradford)* Mr. MERCER,
Mr. Apollo Belvi, Mr. LISTON, Tap Mr GIBBON,
Buskin, Mr. HARLEY,
Who will introduce, "Manager Strut was Four Feet high."
Chairmen, Messrs. Read, and Walker,
Mrs. Watchet, Mrs. HARLOWE, Fanny, Miss CUBITT,
Miss Nancy, *(with the Shepherd Boy)* Miss POVEY,

To-morrow, The Marriage of Figaro, Deaf as a Post, with Love, Law, and Physic.

Theatre Royal, Covent Garden,

This Evening, (2nd time) a New Tragedy, called

JULIAN,

Alfonso, King of Sicily, disguised as Theodore, a Page. Miss FOOTE,
Ruggiero, Duke of Melfi, and Regent of the Kingdom, Mr BENNETT,
Prince Julian, Mr MACREADY,
Count D'Alba, Mr ABBOTT,
Count Leanti, Mr EGERTON,
Count Valore, Mr BAKER, Bertrone, Mr COMER,
Count Calvi, Mr CHAPMAN,
Renzi, Mr MEARS, Paolo, Mr LEY,
The Princess Annabel, Miss LACY,

The PROLOGUE to be Spoken by Mr CONNOR,
The Epilogue by Mrs. CHATTERLEY.

With, (52nd time) a Grand and Comic Pantomime, called

Harlequin & the Ogress,

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20---The Palace of the Fairy Blue Bell.

To-morrow, Hamlet, The Two Pages of Frederick the Great, and the Irish Tutor, for the Benefit the Western Philanthropic Institution.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 415. *Tuesday, March* 18, 1823. *Price* 1*d.*

COVENT GARDEN.

The new Tragedy of *Julian* was received on its second performance, last night, by a numerous audience, with unanimous favor. It is a Play that certainly does the fair author great credit, because it is ingeniously put together, and the dialogue never flags. However, we think she is capable of producing a Piece of a more regular and intellectual description, because she has shewn in the present one a considerable knowledge of Stage effect, with a poetical imagination; but which on the present occasion she has united with a story and incidents, that have too much of the air of improbability about them. Mr. Macready is the grand prop of the Piece—he acts throughout with great energy and effect. Mr. Bennett has been rather roughly handled by a critic in *The Times*—we think, unjustly treated. He has faults—but they are those of *habit*, which, surely, he can easily rectify. We took the liberty to point at one the other day. If his attitudes were more governed by the nature of the character he assumes, a great improvement would be seen.—He has talents worth cultivating.

The Doors will be opened at this Theatre this evening, at a Quarter after Six, and the Performance will commence at a Quarter before Seven.

DRURY-LANE.

Mr. Kean acted *Shylock* last night, in most excellent style, to a crowded audience, His efforts were uniformly successful, and drew down on frequent occasions most enthusiastic applause. Perhaps, the good people of the Pit carried their compliments to this distinguished actor further than usual, because this was the last night of his playing here previous to his making a Provincial tour; and the bow previous to every little departure of a favorite, is generally deemed a proper opportunity for expressing the esteem he is held in. Truly, Mr. Kean has well earned the distinction of a *bravoing* Pit; and, although we

confined our plaudits to a quiet whisper of praise to a friend, and a few moderate puttings-together of the palms of our hands, we did not feel a whit less of the excellence he displayed. We wish Mr. KEAN may speedily return to us, for although we are to have Mr. YOUNG in his room, we think we cannot well do without a little of his refreshing genius, once or twice a week.

Mrs. W. WEST was the *Portia*, and makes a very pleasing one. She executed her part in the judgment-scene particularly well. Yet she was too fair and delicate for the bench. *Justice* it is true, is represented as a very charming lady, but then she has her eyes bandaged, and does not, therefore, like Mrs. WEST, disturb the legal body with the glance of a bright eye. Be it remembered, that when SHAKSPEARE wrote the character, he never contemplated the probability of a handsome bona-fide lady playing *Portia*, because in his time "lubberly boys" were the only representatives of female characters: the "immortal bard" perhaps, would, had there been a Mrs. WEST in his day, have hesitated to trust to the grave effect of a judicial gown and wig shrouding such charms as must *move* the whole bar in a manner very different from that customary with "learned gentlemen." Be all this as it may, Mrs. WEST won the favor of the audience, and *Antonio's* cause, at the same time; and so Shakspeare would have had nothing to fear.

Mr. COOPER, as *Bassanio*, Mr. POPE, as *Antonio*, Mr. PENLEY, as *Gratiano*, and Mr. HORN, as *Lorenzo*, with his song, were very good representatives of their several parts. Mr. LISTON's *Launcelot*, of course, is a laughable piece of acting. Mrs. ORGER, as *Narcissa*, acted the lady's-maid, and the spruce, legal clerk, very agreeably.—Miss POVEY is a nice little *Jessica*. *The Swiss Villagers* dance under as much favor as ever:—and *Killing no Murder* afforded a good many broad laughs, by dint of the comic powers of Messrs. LISTON and HARLEY. This is LISTON's "*last* night of the FIRST part of his engagement." We presume he his going into the country to appear some where for "the *first* night of the LAST part of his engagement."

The curtain, at this Theatre, will rise at a quarter before seven, this evening.

English Opera House—Mr. BARTLEY's interesting Astronomical Lecture, we perceive, is to be repeated to-morrow and Friday.

King's Theatre Concert Room—Most numerous and elegant audiences have attended Mr WALKER's Lecture on the *Eidouranion*, which we hear is to be given to-morrow, and closes on Friday.

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Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchange.

New Theatre Royal, Drury Lane.

This Evening (3rd time here) the Opera of

Marriage of Figaro.

Count Almaviva, Mr ELLISTON,
Fiorello, Mr HORN, Basil, Mr G. SMITH,
Figaro, Mr LISTON,
Antonio, Mr HARLEY, Sebastian, Mr YARDLEY,
Cherubino, the Page, Mrs H HUGHES,
Countess Almaviva, Mrs AUSTIN,
Barbarina, Miss POVEY, Marcellina, Miss CUBITT
Susanna, Miss STEPHENS,

Vassals, Villagers, &c

THE DANCE,

Composed by Mr. NOBLE.

After which, (reduced to One Act) the Farce of

Deaf as a Post.

The Principal Characters by
Mr. LISTON, Mr COOPER, Mr GATTIE, Mr PENLEY,
Miss CUBITT, Miss SMITHSON, Mrs HARLOWE, Mrs ORGER,

To conclude with the Farce of

Love, Law, & Physic

Doctor Camphor, Mr. J. BARNES, Andrew, Mr. KNIGHT,
Captain Danvers, Mr. PENLEY, Coachman, Mr. W H WILLIAMS,
Flexible, Mr. HARLEY, who will introduce
"The Humors of a Play-house."
Lubin Log, Mr. LISTON.
John Brown, Mr. HUGHES, Waiter, Mr. COVENEY,
Laura, Miss CUBITT, *with a new Song, composed by Mr.* PERRY
Mrs. Hillary, Mrs. ORGER, Maid, Mrs. COVENEY.

To-morrow, A Grand Selection of Antient and Modern Music.

Theatre Royal, Covent Garden.

This Evening, (for the Benefit of the Western Philanthropic Institution,) the Tragedy of

HAMLET.

Claudius, King of Denmark, Mr CHAPMAN,
Hamlet, Mr MACREADY,
Polonius, Mr BLANCHARD, Laertes, Mr ABBOTT,
Horatio, Mr CONNOR, Osrick, Mr FARLEY,
Rosencrantz, Mr Comer, Guildestern, Mr Claremont,
Francisco, Mr CRUMPTON, Actors, Messrs Mears and Atkins,
Marcellus Mr KING, Bernardo, Mr JEFFERIES, Friar, Mr NORRIS
Ghost of Hamlet's Father, Mr EGERTON,
First Grave-Digger, Mr FAWCETT,
Second Grave-Digger, Mr BARNES,
Gertrude, Queen of Denmark, Mrs FAUCIT,
Ophelia, Miss M. TREE, Actress, Miss GREEN.

After which, the Farce of The

Two Pages of Frederick the Great.

Frederick the Great, Mr W. FARREN,
Theodore, and Augustus, Mrs CHATTERLEY, and Miss FOOTE,
Phelps, Mr FAWCETT,
Ernest, Mr ATKINS, Dick, Mr NORRIS,
Carlo, Mr MEARS, La Papillon, Mr PARSLOE,
Madame Ritzberg, Mrs FAUCIT, Caroline, Miss LOVE,
Madame Phelps, Mrs GIBBS, Lisbeth, Mrs VINING.

With 25th time, a New Piece, in one act, called

The Irish Tutor;

Or, NEW LIGHTS.

Doctor Flail, Mr. BLANCHARD,
Tilwell, Mr. CHAPMAN, Charles, Mr. HUNT,
And Terry O'Rourke, Mr. CONNOR,
Rosa, Miss J. SCOTT, Mary, Miss LOVE.

To-morrow, No Performance.
On Thursday, Julian, with (last time) the Pantomime.

THE
Theatrical Observer:
AND
Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 416. Wednesday, March 19, 1823. Price 1d.

DRURY-LANE.

THERE was a very numerous attendance here last night, to see *The Marriage of Figaro.* We were much pleased with the execution of some parts of the music. Miss STEPHENS was, as usual, in high favor with the audience; and Mrs. AUSTIN was favorably received. Mr. LISTON in *Figaro,* kept up a smile whenever he appeared. By the bye, why should this Opera be laid aside, because he is going into the country? There is Mr. HARLEY, who could support it very effectively, and make much more of the part than he does of *Antonio,* the gardner, for which he requires more lead in his heels. Mr. GATTIE, or Mr. J. BARNES could stagger and look queer, with more of the solidity of an old toper, than our *moveable* friend.

COVENT GARDEN.

THE Tragedy of *Hamlet,* with *The Two Pages of Frederick the Great,* and *The Irish Tutor,* were performed here last night for the Benefit of The Western Philanthropic Institution. The weather was unfavorable, but notwithstanding there was a very well attended house. Mr. MACREADY, acted *Hamlet,* with great ability. Miss M. TREE, was a very interesting *Ophelia;* the other characters were supported with due effect, and the Play went off with considerable applause.

The new Tragedy of *"Julian,"* is to be acted to-morrow night for the third time;—and from the brilliant attendance, and the reception it met with on the last performance, it is likely to attract in a superior degree. A new Comedy is in rehearsal, and a *splendid Melo-dramatic Tale of Enchantment* is preparing for the Easter-holiday folks.

WEST LONDON THEATRE.—This charming little Theatre, we perceive, is to be highly favored to-morrow night. The DUKE OF YORK, has selected the performances and *"intends honoring the Theatre with his presence."* It may be asked, why his Royal Highness makes this the first public place of amusement he visits since his severe indisposition? we presume the answer is—that the night is devoted to Miss WALPOLE'S *Benefit:* a lady who, from every thing we have heard, merits this distinction. She performs *Mariette* in the favorite Melo-drame of Thérèse, and the versatile part of *Amelia Wildlove,* in the laughable Interlude of *Twelve Precisely;* and, also, (*By Special Desire*) the *Widow Brady* in the Farce of *The Irish Widow.*

New Theatre Royal, Drury Lane.

Oratorios.

This is the last night but one of the Oratorio season, and the sustained exertions of Mr. Bochsa to gratify, are exemplified in his Bill of Fare for this Evening. We hear that this gentleman has entered into a treaty with the Managers of Drury and Covent Garden, for their respective Theatres, during *ten* Lent Seasons, including the present one. This speculation has commenced auspiciously—but, considering the mutability of events, it must be attended with considerable risk, and will require all Mr. Bochsa's uncommon energies to carry him through triumphantly. At all events, it is highly favorable to the public, to have a gentleman of so much taste and skill, at the head of these entertainments.

This Evening there will be a performance of

Antient and Modern Music,

Under the Direction of Mr Bochsa,

A New and Splendid ORCHESTRA has been designed and decorated by Mr. Marinari, for these Performances.

PART I.

A SELECTION

Of Sacred Music.

Opening of Te Deum..... *Graun.*
Recit. and Air, Miss Stephens—Farewell, ye limpid streams (Jephthah)..... *Handel.*
Recit. and Air, Mr Sapio—Sweet liberty—(accompanied on the Violoncello by Mr Brooks).....(Judas Macc.)..... *Handel.*
Air, (MS) (*1st time*) Mrs Salmon—Come pray with me—(accompanied on the Harp by Mr Bochsa)..... *Lord Burghersh*
Chorus—The arm of the Lord is upon them. Adapted to English Words, from one of *Haydn's* Motets, by *W. Gardiner, Esq.* of Leicester.
Recit. and Air, Miss Spence—But thou didst not leave, (Messiah)..... *Handel.*
Luther's Hymn, (by particular desire) Mr Braham.
Recit. and Air, (MS.) Miss Goodall—He shall be born. (The Deluge)..... *Bochsa.*
SCENE FROM JOSHUA..... *Handel.*
Recit. Mr Braham—'Tis well, six times the Lord.
March—Air, Mr Braham, and Grand Chorus—Glory to God.
(Horn and Trumpet Obligato, Mr Platt and Mr Norton.)

Between the First and Second Parts,

Aria, Madame Bulgari, (from the Oratorio, Il Sacrifizio d'Isaco)..... Morlachi,

A Concerto on the Clarinet, Mr Williams,

(His first Appearance this Season)

PART II.

(4th & last time this Season) a Selection from Rossini's Oratorio,

Cyrus in Babylon.

With English Words, translated and adapted from the Italian.

OVERTURE.

Introduction and Air, Mr. Nelson, and Chorus—The Babylonians rejoicing for their victory over the Persians.

Recit. and Duet, Mrs Salmon and Mr Braham—Belshazzer's menaces to Amira, and her fidelity to Cyrus.

Chorus—and Air, Miss M. Tree—Cyrus's sorrow for his fate, and exhortation to his companions to revenge him.

Trio, Miss Goodall, Miss M. Tree, and Mr Braham—The interview of Cyrus and Amira discovered by Belshazzar.

Air and Chorus, Mr Braham—Belshazzar in consternation, demands from the sages an interpretation of the hand-writing on the wall.

Recit. and Air, Mr Pyne—Daniel denounces the wrath of heaven against Belshazzar.

Air, Mrs Salmon, with Violin Obligato, Mr Mori—Amira's lamentasion at the approaching death of Cyrus and her son.

Finale, Miss Povey, Miss M. Tree, and Mr Nelson, and Chorus—The deliverance of Cyrus.

Between the Second and Third Parts,

Air, Miss Paton—Mary of Castle Cary, [accompanied on the Piano-Forte by herself]

A Concerto on the Violin, [in which will be introduced a favorite Irish Air] Master Balfe, [his first appearance in London] composed expressly for this occasion by C. E Horn

him the highest credit, as a performer of the first eminence, and introduced a well known ballad in a most enchanting manner; but the Prodigy of the evening, was a Master BALFE, about eleven or twelve years of age, who performed a Concerto on the Violin in manner that excited the wonder and admiration of a numerous audience, who cheered him from all parts of the house. We are among those, who will regret the close of the Oratorio season: to us they form a species of musical entertainment which cannot be equalled by any private Concert. Mr. BOCHSA has perhaps raised them, in point of excellence, to a much higher rank than they have hitherto enjoyed; and sorry as we are to announce the last for the Lent Season to take place on Friday next; we are happy to say, that it will be more effective than ever. There will be an act each, it seems, from *The Messiah, The Creation,* and *Palestine,* embracing Ancient, Modern, and what may be termed the Middle School of Music; and we have no doubt, but that the house will be crowded in every part, within a few minutes of the doors being opened.—The house was last night completely filled.

AIR, (MS) Sung by Mrs. SALMON—Composed by LORD BURGHERSH.

Come pray with me, my seraph love,
My angel lord, come, pray with me,
In vain to-night my lip hath strove
To send one holy prayer above;
The knee may bend, the lip may move,
But pray I cannot without thee.

I've fed the altar in my bower,
With droppings from the incense tree,
I've shelter'd it from wind and shower,
But dim it burns the live-long hour,
As if like me, it had no power
Of life, or lustre, without thee.

The Manager of *Drury* has liberally referred the *Box*-going part of the Public, to seek seats for this evening and Saturday night, to see the Tragedy of *Julian* at *Covent Garden Theatre;* or other entertainments elsewhere, if that house is full. He says:—

"*The demand for Places for the two OPERAS, on this and Saturday Evening, with SIMPSON and Co. is so great, that the Box-Book is now completely filled.*"

West London Theatre.—Last night—For Miss WALPOLE's *Benefit. Therese, Twelve Precisely,* and *The Irish Widow.* Patronised by the DUKE OF YORK, who is expected to be present.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.
Where Letters, addressed to the Editor, (post paid) will be attended to; and Advertisements are received.
Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchange.

New Theatre Royal, Drury Lane.

This Evening the Opera of The

Siege of Belgrade.

The Seraskier, Mr BRAHAM,

In which Character he will introduce, the celebrated Ballad, "My Heart with Love is beating," [composed by Shield.]

Duet, with Miss FORDE, "When thy Bosom," and a new Serenade composed by Mr. T. Cooke.

Col. Cohenberg, Mr COOPER, Ismael, Mr G. SMITH

Leopold, Mr HARLEY,

Yuseph, Mr GATTIE, Peter, Mr FITZWILLIAM,

Michael, Mr HUGHES, Anselm, Mr. KING.

Turkish Officers—Messrs. Hope, Mathews, Godbee, White, Gouriet.

Katherine, Miss FORDE,

Who will sing. "Descend bright Victory!"

Fatima, Mrs. COVENEY, Ghita, Miss POVEY,

Lilla, Miss STEPHENS,

(First time at this Theatre)

Who will introduce, "The Knight was brave, the Maid was fair," [composed by Rossini.]

To conclude with the new Comedy, in 2 acts, called

Simpson and Co,

The Principal Characters by

Mr. TERRY,

Mr. COOPER,

Mr. MEREDITH, Mr. HONNER,

Mrs. GLOVER,

Miss SMITHSON, Mrs. W. WEST,

Mrs ORGER

To-morrow, (*last time*) A Grand Selection of Music.

On Saturday, The Haunted Tower, &c.

Theatre Royal, Covent Garden,

This Evening, (3rd time) a New Tragedy, called

JULIAN,

Alfonso, King of Sicily, disguised as Theodore, a Page. Miss FOOTE,
Ruggiero, Duke of Melfi, and Regent of the Kingdom, Mr BENNETT.
Prince Julian, Mr MACREADY,
Count D'Alba, Mr ABBOTT,
Count Leanti, Mr EGERTON,
Count Valore, Mr BAKER, Bertrone, Mr COMER,
Count Calvi. Mr CHAPMAN,
Renzi, Mr MEARS, Paolo, Mr LEY,
The Princess Annabel, Miss LACY,

The PROLOGUE to be Spoken by Mr CONNOR,
The Epilogue by Mrs. CLATTERLEY.

(*Last Night of the Pantomime.*)

With, (53nd time) a Grand and Comic Pantomime, called

Harlequin & the Ogress,

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI.
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, there will be no Performance.—Saturday, Julian, and The Duel

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 418. *Friday, March 21, 1823.* *Price 1d.*

COVENT GARDEN.

The new Tragedy of *Julian* went off last night with great effect.—Mr. Macready, as *Prince Julian*, received frequent marks of approbation, particularly in the scene with *Duke Melfi*, which is the most vigorous and striking in the piece. Mr. Bennett would do well to correct one or two of his attitudes in this scene; and chiefly that which he assumes when *Julian* rejects his father. Surely, the expression of the indignant feelings of thwarted ambition does not demand a posture something like that of the statue in Hyde-park.—Mr. Bennett has merits of a superior order; but he can only arrive at a first-rate station by the weeding out of habits he has attained in a bad school of acting. Miss Foote, and Miss Lacy, executed their parts very effectively. A numerous audience testified considerable satisfaction with the whole performance.

The Management has found it necessary to issue the following Notice:—

"*In consequence of the great demand for Places for the NEW TRAGEDY, and HARLEQUIN and the OGRESS;—and from the immense preparations making for the forthcoming SPLENDID MELO-DRAMATIC TALE OF ENCHANTMENT, it is impossible to act these two Pieces together after this Evening.—The Manager is induced to announce them for repetition.—The PANTOMIME for the Fifty-Fourth and LAST TIME.*"

The new Melo-drama is to be called—"*The Vision of the Sun; or, The Orphan of Peru.*"

DRURY-LANE.

The Opera of *The Siege of Belgrade* was acted last night. Mr. Braham as *The Seraskier*, was in fine voice. Miss Ford represented *Katherine*, and sang with great power and effect, particularly in "*Descend, bright victory!*" Miss Stephens was the *Lilla*, and, a pleasing one she made, both in song and acting. She had some encores. Mr. Harley was very entertaining as *Leopold*. Mr. Cooper, as *Cohenberg*, obtained applause. The burning of the tents alarmed some timid persons, who were taken by surprise; the applause of those who understand stage-conflagrations, soon relieved their fears.—The House was well attended.

Air, and Semi-Chorus—In frantic converse
Air, Mr. Bellamy—For thee his iv'ry load
Air, Mr. Sapio—Did Israel shrink?
Air, Miss Povey—E'en they who dragged Harp Obligato, Mr Bochsa
Chorus—Nor vain their hope
Quartet, Miss Goodall, Mr. Terrail, Mr. Braham, and Mr Bellamy—Lo! star-led chiefs
Air, Mrs Salmon—No more your thirsty rocks
Sestet, Mrs Salmon, Miss Goodall, Mr Terrail, Mr. Braham, Mr. Sapio, and Mr. Bellamy—Lo! Cherub Bands
Recit, accompanied, Mrs Salmon—And shall not Israel's sons
Solo, Mrs. Salmon, and Chorus—Hark! white-robed crowds
Chorus—Worthy the Lamb. Hallelujah. Amen

Principal Vocal Performers,

Mrs. SALMON, Miss GOODALL,

Miss STEPHENS,

Miss POVEY, Madame CAMPORESE, and

Miss SPENCE, (*her* 2nd. *Appearance in Public.*)

Mr. BRAHAM,

Signor CURIONI, Mr SAPIO,

Mr. TERRAIL, Master LONGHURST, and Mr BELLAMY.

The Band will be numerous, and Complete in every Department.
Leader, Mr. SMART.

SIR GEORGE SMART,

Will conduct the Performance, and preside at the Organ, built by Mr. GRAY.

The Performers in the Chorusses, under the Superintendance of Mr WATSON, will be numerous, and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey,

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WEST LONDON THEATRE.—Miss WALPOLE had an overflowing house in some parts, for her Benefit last night. The bad weather, &c. prevented the DUKE OF YORK from honoring the Theatre with his presence. Miss WALPOLE is an excellent actress in *lively* parts. Her *Widow Brady* is admirable—it was a performance worthy of any Theatre. Mr. BEVERLY opens again on Easter Monday with *eclat.*

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THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 419. Saturday, March 22, 1823. Price 1d.

DRURY-LANE.

The Oratorios have at length closed, and so far from falling short in excellence, as usual in too many seasons, that of last night exceeded the whole of the former Selections in brilliancy and general effect, not only from the nature of the Selection itself, but also from the talent with which it was supported. It consisted of an act from *The Messiah*, which was calculated to exhibit Handel's school of music to advantage; an act from Haydn's *Creation*; and one from Doctor Crotch's *Palestine*, embracing, of course, the middle and modern school, as well as the ancient. These were performed in a most admirable and perfect manner, and supported by the leading vocalists. Mrs. Salmon, Miss Stephens, and Mr. Braham, were never in finer voice, or more effective. It would be vain to attempt a description of each piece. Madame Camporese and Signor Curioni deserve, however, to be noticed in a flattering manner; they are not so often before the public as those performers before mentioned, and their exertions were doubly welcome on that account. Mori executed a Polacca upon the Violin, and performed an obligato accompaniment to Mrs. Salmon's air, "*Sweet bird*," in a sweet and fanciful style, full of beauty and variety. Nicholson played in his usual manner. He is upon his instrument, what Mr. Bochsa is upon the harp; each are perfect masters, and command their instruments in a more scientific and powerful style than any contemporary. The latter accompanied Miss Povey on the harp last night, with great skill, and was very much applauded. The whole of the Pieces went off with the greatest eclat. We cannot close our notice of these concerts, without observing, that in no former season have they been so effective, or conducted upon so grand a scale. All the talent in the country, and some exotics have been put in requisition, and, (with the exception of Whitsun-eve) we cannot hope to have an equal treat for a long time to come.

On Easter-Monday, at this Theatre, will be produced for the first time, a new Chinese Tale, under the title of "*The Chinese Sorcerer, or, the Emperor and his Three Sons.*"

The Music of the first act, composed by Mr. T. Cooke, and Mr. Mr. Parry; that of the second, by Mr. Horn;—the Overture, by Mr. T. Cooke. The Scenery by Marinari, &c

COVENT GARDEN.

The *Pantomime* will follow the new Tragedy for to-night, for the Fifty-fourth and positively, "LAST TIME." in consequence, as the Manager says of "the immense preparations making for the forthcoming Splendid Melo-dramatic Tale of Enchantment," to be produced on Easter Monday, under the title of "*The Vision of the Sun; or, the Orphan of Peru.*"

Mr. PEAKE's entertaining Farce of "*The Duel; or My Two Nephews,*" has been brought out at the Bath Theatre, with the greatest success. This gentleman has an ingenious pen; and we hope he is at work on something *good* for the *English Opera House*, next season. By the bye, are we to have this latter Theatre *beautified* a little before it opens? It much requires embellishment: and it would be a great improvement if the *gas* gave way to *wax*-lights.

THE closing of the Theatres till Easter Monday, will render the next a dreary week to the Lovers of the Drama. Even the "READINGS of SHAKSPEARE," by Mr. SMART, who for so many seasons has entertained fashionable audiences in Leicester Square, will, as we perceive, be interrupted. We are glad to observe, however, that he gives a Lecture on ELOCUTION, on next Monday evening at eight o'clock, which, we suppose, will be illustrated by occasional Scenes from SHAKSPEARE, though he does not choose to select a whole Play.

Miss LOUISA DANCE, a sister of Miss DANCE who made her debut at Covent Garden Theatre, has made "a second appearance on any stage," at the Bath Theatre, and was very favorably received. Miss DANCE continues to be a great favorite.

HAYMARKET THEATRE—We hear that Mr. HARLEY is engaged for this house next season. He is such a decided favorite, that wherever he goes, he will be sure to meet friends, and keep them awake.—We hope, however, it is not true that Mr. JONES quits his old post here. Many a pleasant scene has he helped us to at the *old* "Little Theatre," and we should regret if the air of the *new* one has disagreed with him. Mr. VINING, from Bath, is engaged, it is said, to fill Mr. JONES's parts. The latter, we understand, is a light pleasant performer.

TO THE PUBLIC.

The Number of this Paper to be Printed on *Monday next*, will refer in a particular manner to the forthcoming EASTER NOVELTIES, and will be kept on Sale throughout the Week.

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Where Letters, addressed to the Editor, (post paid) will be attended to; and Advertisements are received.
Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden,

This Evening, (4th time) a New Tragedy, called

JULIAN,

Alfonso, King of Sicily, disguised as Theodore, a Page. Miss FOOTE,
Ruggiero, Duke of Melfi, and Regent of the Kingdom, Mr BENNETT,
Prince Julian, Mr MACREADY,
Count D'Alba, Mr ABBOTT,
Count Leanti, Mr EGERTON,
Count Valore, Mr BAKER, Bertrone, Mr COMER,
Count Calvi, Mr CHAPMAN,
Renzi, Mr MEARS, Paolo, Mr LEY,
The Princess Annabel, Miss LACY,

The PROLOGUE to be Spoken by Mr CONNOR,
The Epilogue by Mrs. CHATTERLEY.

(*Last Night of the Pantomime.*)

With, (54th time) a Grand and Comic Pantomime, called

Harlequin & the Ogress,

Scene 1—EGYPTIAN CAVERNS.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2—THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR.
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst
Scene 3—The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.
Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving Panoramick Scenes.
Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

On Easter-Monday, the Tragedy of Wallace, with a new Splendid Melo-dramatic Tale of Enchantment.

New Theatre Royal, Drury Lane.

This Evening the Opera of

The Haunted Tower

Lord William, Mr BRAHAM,
In which character he will introduce, the favorite Duet, "I Love Thee," (by Bishop) with Miss POVEY. And the Ballad of "The Bewildered Maid."

Edward, Mr HARLEY, Lewis, Mr G. SMITH,
Baron of Oakland, Mr GATTIE,
Robert, Mr FITZWILLIAM, Martin, Mr GIBBON,
Baron de Courcy, Mr YOUNGE,
Hugo, Mr MEREDITH, Charles, Mr MELROSE,
Domestics, Messrs D. Smith, Randall, Eames, Read, &c.

Lady Elinor De Courcy, Miss POVEY,
Adela, [first time at this Theatre] Miss STEPHENS,
Cicely, Miss CUBITT, Maud, Mrs WILLMOTT.
Domestics, Messdms Phillips, Best, Gibbons, Valancy, Cooper, &c.

After which, (11th time,) a new Pastoral Ballet, called

The Swiss Villagers.

Principal Dancers, Mr. NOBLE, Mr. OSCAR BYRNE,
Mrs. NOBLE, Mrs. OSCAR BYRNE, and Miss TREE.

To conclude with the new Comedy, in 2 acts, called

Simpson and Co.

The Principal Characters by

Mr. TERRY,
Mr. COOPER,
Mr. MEREDITH, Mr. HONNER,
Mrs. GLOVER,
Miss SMITHSON, Mrs. W. WEST,
Mrs ORGER

On Easter-Monday, a Tragedy, with a new superb Chinese Spectacle.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 420. *Monday, March* 24, 1823. *Price* 1*d.*
(*For Passion Week.*)

COVENT GARDEN.

On Saturday evening the new Tragedy of *Julian*, was acted for the fourth time, with as much success as ever. It was followed by the beautiful and ingenious Pantomime of *Harlequin and the Ogress*, which was represented for the *fifty-fourth* and last time. The distinguished run of this Pantomime has not merely been owing to the admirable execution by the artists and performers employed, but, also, to the great assidnity and skill of Mr. Farley, who is the grand inventor and director of these spectacle pieces. His talents in this way are again to be displayed in a new Melo-dramatic Tale of Enchantment, to be produced on Easter-Monday. *A Tale of Enchantment!*—what ideas of varied and striking design, and splendid embellishment, does not this title create in those who have witnessed the paramount genius shewn at this Theatre, for every thing of the kind! The Enchanter, too, is to exert his art, in a land where the most stupendous, the most brilliant, and richest objects of nature are to be found. The cloud-crowned Sierras of Peru—the vast plains of Cusco, surround him—gold and diamonds sparkle beneath his feet—and above him shines that bright Sun which the Peruvians idolized, as their first parent—their protecting deity—and dispenser of every good.

The Vision of the Sun; or, the Orphan of Peru.

In this piece, we understand, the most popular incidents contained in the celebrated "Peruvian Tales," are introduced and connected with its story, which we shall take the proper occasion to state after it is produced. The scenery, which, we hear, is of the most beautiful description, is to be presented in the following order.

Act 1.—The Sierras, (Mountains) - - - Painted by Grieve.
The Vision of the Sun - - - - - - Do.
The Exterior of the Palace of Cusco - - - Pugh.
The Golden Lake - - - - - - - T. Grieve
Runac's Pavilion - - - - - - - Pugh.
The Plains of Cusco - - - - W. Grieve
(A Grand Triumphal Procession.)
Peruvian Villa - - - - - - Pugh.
The Nuptial Villa - - - - - - Grieve.

Act 2.--The Pacific Ocean - - - - ——— Grieve.
Palace of Silence - - - ——— Do.
The Grand Court Yard of Cusco - ——— Pugh.
Oultanpac's abode---Vestibule of do. ——— Grieve.
The Blighted Forest of Lanos. ——— W. Grieve
The Temple of the Lions.
The Royal Palace of Peru,

The *Machinery* is by E. Saul; and the *Changes, Decorations*, and *Mechanism*, by the Bradwells. Mr. Ware furnishes the *Music*.

DRAMATIS PERSONÆ.

Huania Copac, King of Cusco..... *Mr. Chapman*,
Oratzuma, (*Heir Presumptive*)..... *Mr. Horrebow*,
Koran..... *Mrs. Vining*,
Tacmar..... *Mr. T. P. Cooke*,
Oultanpac, (*The Enchanter of Uxi*)..... *Mr. Farley*.
Tycobroc, (*his Slave*)..... *Mr. Grimaldi*,
King of the Palace of Silence..... Mr. *Comer*.
Ebongauld, (*the Genie of Uxi*)..... *Mr. Ley*,
Peruvian Officers—Attendant Sprites—Priests—Peruvian Women, &c.
The Princess Runac..... *Miss Foote*,
Ocello, (*her Attendant*)..... *Miss Love*,
Genie of the Harp..... *Miss E. Scott*,
Cassana, (*Wife of Tacmar*)..... *Mrs. Davenport*,
Sylph..... *Madame Goss*.

Dancing Girls—Spirits of the Harp.

The Tragedy of *Wallace* is to precede the above new Piece, and Mr. Macready, is, of course, to represent the hero.

DRURY-LANE.

The Opera of *The Haunted Tower*, was delightfully represented here on Saturday evening. Mr. Braham, and Miss Stephens sang with all their accustomed excellence; and Miss Cubitt, Miss Povey, and Mr. Melrose, gave their songs with very pleasing effect. Mr. Harley, and Mr. Gattie, well supported the comic portion of the piece.—The House was very full.

The Chinese Sorcerer; *or, The Emperor and his Three Sons*, which is getting up here for Easter-Monday, with a degree of *characteristic splendour of costume and scenery*, unprecedented at this Theatre, is a Romance constructed of three tales of magic interest, each of which has singly furnished a successful melo-drame on the French Stage; and, by being here blended, form a vehicle for more of the mixed marvellous and magnificent, than often occurs in an afterpiece. It is also operatic—Misses Cubitt and Povey, Messrs. Harley, Fitzwilliam, and Knight, having several songs, duets, &c. The twelve scenes of which the piece consists, are all new, and with their accompanying machinery, have been produced without regard to expense. The dresses, armour, and the whole of the decorative department will be answerably brilliant and expensive. Messrs. T. Cooke, Parry, and Horn, are joint composers of the music, and the following rough sketch of the Characters, &c. will point out the other numerous artists

employed on this very liberal adventure on the part of the proprietor, to please a public, which we doubt not will be delighted, should they find cause, in remunerating his indefatigable endeavours.

The very names of the Dramatis Personæ are humourous—we have amongst them—

Kein Long, Emperor of China, Mr. Powell,
Fong Whang, (the Sorcerer) Mr Thompson,

Zam-Ti	Sons of the Empire	Mr Cooper,
Kan-Fu,		Mr Penley,
Pekin,		Mr Harley,

Hi-Ho, (Confidential Attendant on Fong-Whang) Mr Knight,
Chop-Stick, (a familiar Spirit) Mr Fitzwilliam,
Then for the Ladies, there are
O-Me, (Niece of the Emperor) Miss Smithson,
Bri-Ti, (Orphan Daughter of a poor Fisherman) Miss Cubitt

Ning-Nang,	Ladies of the Imperial Court	Mrs Knight,
Po-Ning,		Miss Povey,
Nan-King,		Mrs Orger,

Yu—Pe—Li—Ta—Quang-Si—by Sundry Ladies.

In Act 1. *A Grand Chinese Ballet—In Act* 2. *A Pas-Quatre.*

Routine of the beautiful Scenery on Monday next.

West London Theatre.

This elegant little Theatre re-opens on Monday next, with more, perhaps, than its usual share of Easter Attractions, under the direction of the Proprietor, Mr Beverley, whose experience, judgment, and liberal management, eminently qualify him for a successful caterer of public amusement. We find he enters on the commencement of his Summer Season with infinite spirit, and offers us Extraordinary Novelty, in new pieces, and new performers. He is himself, one of the most humorous performers; and his usual activity will not, we trust, allow of his peculiar talent remaining idle. Mr. Beverley is to present the public on Easter Monday, with an *entirely new Romantic Melo-drame*, written expressly for this Theatre, to be called—*Rimould the Ruthless; or, The Bandit's Bride:* after which is to be acted, a laughable Burletta, called *The Balloon; or, the Flight through the Air—Johnny Atkins*, by Mr. Beverley: and the entertainments will conclude with a Melo-dramatic Piece, entitled—*The Oak Chest; or, The Smuggler's Son*, and *The Robber's Daughter.* Among old favorites at this house, we perceive the names of Hooper, Cordell, Waller, Santer, and S. Beverley, (a youth of great promise)—also, Miss Norton, Miss Holdaway, Mrs. Barnard, and Mrs. Beverley.

We very sincerely wish Mr. Beverley the success his exertions merit.

English Opera House,

Mr Bartley's success with his *Astronomical Lecture*, has induced him, we find, to continue it throughout the present week, except Friday.

King's Theatre Concert-Room.

Mr. WALKER's Lecture on *The Eidouranion*, will be repeated every evening this week, except Friday.

Davis's Amphitheatre.

THE usual Fine Stud of Horses, and astonishing efforts of dexterous skill in the Arts of Horsemanship, and Rope-dancing, will be exhibited here on Easter Monday. There are to be several Novelties.

Royalty Theatre.

THIS very successful concern stands with respect to us as the Planets Jupiter or Saturn do towards the Earth; at such a distance that our optics can seldom reach it. But it has its satellites who brighten its way; and many a Jackey-tar steers for amusement, by its light. We refer to the wise-men of the East for a knowledge of its *Stars*, &c. &c.

Adelphi Theatre.

WE understand that those humorists Messrs. WRENCH and WILKINSON are to unite their talents here in an Outré Entertainment, A-LA-MATTHEWS; and are to open on the 7th. of April.

Sadlers Wells.

THE very name of this Theatre brings back to our memory the glow of Summer, and the pleasant evening breeze that wafted over Pentonville Hill, and the meadows beyond, finds its way to the damp brow of the Citizen, who quitting the close and toilsome haunts of Cheapside and Holborn, seeks the refreshing purlieus of the *new River*, and this Temple of Fun on its Banks, wherein the *limpid* stream is made tributary to the *Genius* of *Invention* that constantly presides over its amusements. Hither the votaries of Recreation may soon resort, for its Proprietor, and indefatigable Conductor, Mr. EGERTON, informs us that he is to open his doors on Easter Monday, and exhibit his theatre completely *Re-embellished* and newly *Decorated* by those able Artists the Messrs CRACE. But he does not, it would appear, rely for success on the interior beauty of his building, but proposes to display various *new Performances*, amongst which is a splendid and stupendous *Novelty*, exhibiting on a scale of great magnitude, one of the principal amusements of the Parisians. Mr. GREENWOOD, and Mr. MILDENHALL, &c. have executed some charming scenery; and we learn that no department has been neglected, in order that the Public may be fully gratified.

Cobourg Theatre.

WE are in ignorance of the proceedings at this theatre; but presume Mr. BARRYMORE, the manager, understands his interest, and will not neglect to draw the Public attention by the best means in his power.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

THE

Theatrical Observer:

AND

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"Nothing extenuate nor set down aught in malice."

No. 421. Monday, March 31, 1823. Price 1d.

EASTER.

The term Easter has had different origins assigned it by different writers; some deriving it from the Saxon, Oster—to rise, it being the festival of Christ's Resurrection; and others from a female deity of the Saxons called Easter, whom they always worshipped at this season of the year.

"In England, in the Catholic times, Easter was celebrated by numerous pageants and ceremonies, and, we believe, is still so in Catholic countries. These superstitions crept in from time to time during the lapse of ages, and as forming part of the religious observances of our ancestors, and illustrating obsolete customs and manners, have become curious.

One of these rites, on the Easter-Eve, was to extinguish all the fires in the different churches, and lighting them anew with flint, hallowing them, &c. A great taper, called the Pascal Taper, was at the same time lit up, after being blessed, to the sound of solemn music, and hallowed with frankincense. This continued burning night and day in remembrance of Christ's victory over the powers of darkness. It was of wax, and, in some instances of great magnitude; that for the Abbey Church of Westminster, in 1557, being said to have weighed no less than three hundred pounds.

On the Good Friday preceding, it was customary to erect a small building to represent the sepulchre of our Saviour. In this was placed the Host, and persons were placed to watch it both that night and the next. This was to commemorate the soldiers watching the sepulchre.

On the Easter-day dramas were played, representing the Resurrection. Coates, in his History of Reading, quotes a bill of expenses for one of these shows in the reign of Henry VII; among the items of which are "two pence for nayles for the sepulchre, and for rosyn for the Resurrection Play; two pence for a carter for carrying of pypis and hogsheads in the torbury; nine pence to the labourers for setting up the poles for the scaffold; two shillings and one penny for brede, ale, and bere for the play; one pound and five pence for twenty pound of wax for the pascal fire; and four pence for making a *Judas* for the Pascall." And Lysons quotes similar entries as to these antient doings on Easter-day there, between the years 1514, and 1521, viz.

For thred for the Resurrection———————————— xiid.
For three yards of Dorneck for a player's cote, and the making———————————————————— xvd.
For a skynn of parchment, and gunpowder for the play on Easter-day———————————————— viijd.
And for brede and ale for them that made the stage and other things belonging to the Play———————— xvd.

These form a singular contrast to the expensive splendour of our modern theatrical pageants, which will this evening be exhibited in the principal play-houses of the metropolis.

On the Easter morn, it was formerly a custom for the vulgar and uneducated to rise early and walk into the fields to see the sun *dance*, a superstition then firmly believed in, and which by looking at it stedfastly for a time, it might be fancied to do.

In the British Apollo, 1708, one of the songs thus interrogates Phœbus on this subject :—

"Old wives, Phœbus say.
That on Easter day,
To the music o' th' spheres you do caper,
If the fact, Sir, be true,
Pray let's the cause know,
When you've any room in your paper."

To which his godship replies—

"The old wives get merry,
With spic'd ale or sherry,
On Easter, which makes them romance;
And while in a rout,
Their brains whirl about,
They fancy we caper and dance."

Routine of the Scenery, in the new Melo-drame of The CHINESE SORCERER.

Act I. A ROMANTIC VIEW on the Borders of Tartary—Stanfield.
Grand Imperial Palace, and Court of Kein Long——Marinari.
VESTIBULE OF THE PALACE—Read, Andrews, Pitt, &c.
Marine Cottages of Zam-Ti, Pe-Kin, and Kan-Fu. Ascent of the Golden Galley and Conflagration of the Cottages—Stanfield.
Act II.—ILLUMINATED MARINE PAVILION.—Roberts.
Picturesque Dwelling of Pe-Kin and Bri-Ti—Stanfield.
Grand Harbour and Arsenal of the Imperial City—Stanfield.
Rude and Terrific Passage to the Enchanted Valley of Lo-Lo, with a Peep at the Tremendous Necromantic Tower of Hi-Hi—Stanfield.
Interior of the Marine Pavilion of O-Me—Marinari.
SUPERB SALOON, in the Palace of Shi-Fo, with distant Landscape—Roberts
SUPPER GARDEN of O-ME's PAVILION—Roberts.
Cavern of Spectres—Marinari—Magnificent Hall of Tien, superbly decorated for
THE FEAST OF LANTERNS,

Printed by [illegible] *Denmark Court, Exeter Change, Strand.*

New Theatre Royal, Drury Lane.

This Evening the Drama of

The Castle Spectre.

Osmond, Mr. COOPER, Reginald, Mr. POPE,
Percy, Mr. PENLEY, Father Phillip, Mr. GATTIE,
Motley, Mr. HARLEY, Kenrick, Mr. YOUNGE,
Hassan, Mr. TERRY.

Evelina, (the Spectre) Mrs. KNIGHT,
Angela, Mrs. W. WEST, Alice, Mrs. HARLOWE.

After which, (first time) a Superb Chinese Spectacle, in 2 acts, called

Chinese Sorcerer;

Or, the Emperor & his Three Sons.

The Music by Mess. T. Cooke, Parry, and Horn, The Overture by T. Cooke
The Dances composed by Mr. Noble.
The Scenery by Messrs. Marinari, Stanfield, Roberts, Andrews, Read, Pitt, and Seyward.—The Dresses, by Mr Banks, Miss Smith, &c. &c.
The Embellishments, Properties, & Characteristic Decorations by Mr Kelly.

Kein-Long, Emperor of China, Mr POWELL,
Fong-Whang, the Sorcerer, Mr THOMPSON,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
Sons of the Empire,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM,
Fum-Hoam, Prime Minister, Mr KING,
Bo-Hea, Sow-Shong, Captains of the Imperial Guard, Mr. WALKER, and Mr. READ,
Ming, Tong, Tchu, Chiefs of a Horde of Tartar Plunderers,
Messrs. G. SMITH, DOUGLAS, RANDALL,
O-Me, Niece of the Emperor, and Princess of China, Miss SMITHSON,
Bri-Ti, Orphan Daughter of a poor Fisherman, Miss CUBITT,
Ning-Nang, Po-Ning, Nan-King, Ladies of the Imperial Court — Mrs. KNIGHT, Miss POVEY, Mrs. ORGER
Yu, Pe, Li, Ta, (Ladies Attendants in the Palace of Shi-Fo)
Miss M. SMITH, Mrs. WILLMOTT, Miss PHILLIPS, Miss PITT.
Quang-Fi, the Imprisoned Wife of the Emperor, Mrs. COVENEY.

In Act I.—A GRAND CHINESE BALLET,
The Characters by Mr Noble, Mr Oscar Byrne,
Mrs Noble, Mrs Oscar Byrne, and Miss Tree.
In Act II.—A DANCE,
By Misses J. Smith, Romer, Ryalls, Griffiths, Hebbard, Vine.
and Mr St. Pierre, Jun. (from Paris and Dublin Theatres.)

(For the Scenery see the opposite page.)

To-morrow, The Way to Get Married.

is lodged in the Enchanter's castle, but is released by the aid of *Tacmar* and *Tycroboc*, [GRIMALDI] a familiar of the enchanter's, but a good sort of fellow. While *Oultanpac* is making love to her, she weedles him out of the harp, sends him to sleep, and then drops oil of vitroil on his wings, (yes, FARLEY has a pair of wings on, and takes two or three miraculous flights !) which loosens them, and he is rendered powerless. The conclusion now approaches, and after enduring some more trials, the lovers are united. We have only space to say, that in respect of scenery and decoration, this is one of the most magnificent productions that even this Theatre has ever produced. There are no such specimens of scene-painting to be seen in Europe as this piece presents; we would particularly remark the *Visions of the Sun*, which as pieces of mechanism, are perfectly wonderful. We need scarcely say, that it was received with overwhelming applause by a full house, and will, no doubt, run the season. The performers all exerted themselves so strenuously, that to particularise would be invidious.

DRURY-LANE.

THE Castle Spectre was performed last night to a numerous audience. Mr. COOPER, *as Osmond*, and Mr. HARLEY, as *Motley*, received considerable applause.—Mrs. WEST, as *Angela*, was very successful.

THE CHINESE SORCERER; or, THE EMPEROR AND HIS THREE SONS.—THE PLOT.

The family of *Kein Long*, [POWELL] Emperor of China, is supposed to be patronized by a benevolent Magician, *Fong Whang*, [THOMPSON] who foreseeing that the wife of the Emperor is in danger of seduction by the wiles of a pretended friend, and that *Kam-Fu*, [PENLEY] *Zam-Ti*, [COOPER] and *Pekin*, [HARLEY] the Emperors's three sons are destined (if not prevented by superior power,) to plot against their father and destroy each other, he (the Sorcerer) snatches the Empress and boys from the impending danger, secludes the Empress, and brings up the sons as peasants, till the hour of peril is past. The piece opens with the festivities usual on the Emperor's birth-day, at which period *Fong-Whang* arrives, informs *Kein-Long* of the safety of his wife and sons, (all supposed dead by the Emperor) and proposes to put the youths to certain trials of their dispositions, before they are acknowledged as offsprings of the great *Kein-Long*. The adventures they go through in the course of this ordeal varying in circumstance, interest, and situation from the subject of the piece, and the vehicle of as much picturesque splendor, as perhaps, has ever been witnessed in a holiday drama. Suffice it to say, the Princes prove worthy of the stock they spring from, their vicissitudes terminate happily. The Imperial Father receives back his consort and children, with transport, and the denoucment is succeeded by magnificent exhibitions attendant on the feast of Lanterns.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

The Way to Get Married.

Tangent, Mr. ELLISTON, Toby Allspice, Mr. DOWTON,
Captain Faulkner, Mr. COOPER, Caustic, Mr. TERRY,
Julia Faulkner, Mrs. H. HUGHES, Lady Sorrel, Mrs. HARLOWE,
Clementina Allspice, Mrs. GLOVER,

After which, (2nd time) a Chinese Spectacle, in 2 acts, called The

Chinese Sorcerer;

Or, the Emperor & his Three Sons.

The Music by Mess. T. Cooke, Parry, and Horn, The Overture by T. Cooke
The Dances composed by Mr. Noble.
The Scenery by Messrs. Marinari, Stanfield, Roberts, Andrews, Read, Pitt, and Seyward.—The Dresses, by Mr Banks, Miss Smith, &c. &c.
The Embellishments, Properties, & Characteristic Decorations by Mr Kelly.

Kein-Long, Emperor of China, Mr POWELL,
Fong-Whang, the Sorcerer, Mr THOMPSON,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
Sons of the Empire,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM,
Fum-Hoam, Prime Minister, Mr KING,
Bo-Hea, Sow-Shong, Captains of the Imperial Guard, Mr. WALKER, and Mr. READ,
Ming, Tong, Tchu, Chiefs of a Horde of Tartar Plunderers,
Messrs. G. SMITH, DOUGLAS, RANDALL,
O-Me, Niece of the Emperor, and Princess of China, Miss SMITHSON,
Bri-Ti, Orphan Daughter of a poor Fisherman, Miss CUBITT,

Ning-Nang,	Ladies of the Imperial Court	Mrs. KNIGHT,
Po-Ning,		Miss POVEY,
Nan-King,		Mrs. ORGER

Yu, Pe, Li, Ta, (Ladies Attendants in the Palace of Shi-Fo)
Miss M. SMITH, Mrs. WILLMOTT, Miss PHILLIPS, Miss PITT.
Quang-Fi, the Imprisoned Wife of the Emperor, Mrs. COVENEY.

In Act I.—A GRAND CHINESE BALLET,
In Act II.—A DANCE,

Act I. A ROMANTIC VIEW on the Borders of Tartary—Stanfield.
Grand Imperial Palace, and Court of Kein Long——Marinari.
VESTIBULE OF THE PALACE—Read, Andrews, Pitt, &c.
Marine Cottages of Zam-Ti, Pe-Kin, and Kan-Fu. Ascent of the Golden Galley and Conflagration of the Cottages—Stanfield.
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Interior of the Marine Pavilion of O-Me—Marinari.
SUPERB SALOON, in the Palace of Shi-Fo, with distant Landscape—Roberts
SUPPER GARDEN of O-ME's PAVILION—Roberts.
Cavern of Spectres--Marinari--Magnificent Hall of Tien, superbly decorated for

THE FEAST OF LANTERNS,

To-morrow, Pizarro. Rolla, Mr. Young.

Theatre Royal, Covent Garden,

This Evening, the Opera of The

Marriage of Figaro.

Count Almaviva, Mr. JONES, Fiorello, Mr. DURUSET,
Figaro, Mr. PEARMAN, Antonio, Mr. FAWCETT,
Bazil, Mr. Isaacs, Sebastian, Mr. Comer, Cherubino, Miss Beaumont,
Countess Almaviva, Miss PATON, Susanna, Miss M. TREE,
Barbarina, Miss LOVE, Marcellina, Mrs. STERLING.

To conclude with (2nd time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called The

VISION of the SUN,

Or, the Orphan of Peru.

With entirely new Scenery, Machinery, Dresses and Decorations.
The Overture & Music composed, selected & arranged by Mr WARE.
The Machinery by Mr E. Saul. The Changes, Decorations
and mechanical Machinery by Mr Bradwell and Mr W. Bradwell
The Dresses by Mr Palmer and Miss Egan.
The whole produced under the direction of Mr FARLEY.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongau'd, (the Genie of Uxi) Mr LEY,
Princess of Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE,
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco.
A GRAND TRIUMPHAL PROCSSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode. The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To conclude with, the Farce of

THE IRISH TUTOR.

The Characters by Messrs Chapman, Hunt, Blanchard, Connor,
Miss Love, and Miss J. Scott.

To-morrow, a new Tragedy of Julian.

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 423. *Wedesday, April* 2, 1823. *Price* 1*d.*

COVENT GARDEN.

The Marriage of Figaro was repeated at this house last night, with considerable effect. Miss Paton was in excellent voice, and played the part of the *Countess Almariva*, with the greatest grace and lady-like deportment, in which, from her natural gentility, she has an easy opportunity of shining. She was encored in two of her best songs, and was rapturously applauded in the Letter-duet with Miss M. Tree, who played *Susanna* in the most pleasing style of gaiety and naivette. She was loudly encored in accompanying herself on the Castanets. *Figaro*, with the recollection of Mr. Liston, found but an indifferent substitute in Mr. Pearman, whose want of comic powers—so requisite for the part—are but poorly compensated for by his vocal abilities. Mr. Fawcett's excellent performance of *Antonio*, and Mr. Jones's spirit and gaiety in the *Count*, are the principal support of the humour of the piece.

The Vision of the Sun followed the Opera, and was received with the greatest approbation: the beauty and extent of its scenery, with the magnificence of its costume, which reflect the greatest credit upon the taste and liberality of the proprietors, should certainly be seen by every admirer of the arts.

The Irish Tutor was to follow, but from the lateness of the hour when the Spectacle ended, few remained to see it.—The house was crowded in all parts.

DRURY-LANE.

Morton's indifferent Comedy of *The Way to Get Married*, was acted last night, with great spirit to a crowded house. Mr. Dowton on this occasion re-appeared as *Toby Allspice*, to which he gave his humorous exertions with all his wonted effect. Mr. Ellis ton's *Tangent* is pleasant.

The new Chinese Spectacle Piece, was represented for the sec o time, with even encreased effect, and success; and has now pla this Theatre on its proper footing of capability in the points of splendid Scenery, Machinery, Costume, &c. It is not so easy a matter as many may suppose, to collect together a body of artists, that from

taste and experience can produce the highest efforts of design and execution. At length Drury has attained its long attempted object; and, under Mr. T. Dibden's skilful direction, Painters and Mechanists have assisted in producing one of the most striking, gorgeous, and best managed pieces of the kind ever seen at this house.

To the Editor of THE THEATRICAL OBSERVER.

T. R. C. G. April 1, 1823.

My Dear Eddy—In your account of our Spectacle, you say, that Mr. Farley wears wings, and "takes two or three miraculous flights," which is not exactly right. That gentleman's *double* flies, Mr. Farley's only flight, is shewn in his piece; which is a rare flight of genius. Your friend and customer, Dick Fly, (Scene-shifter.)

Minor Theatres.

Performances this Evening.

Coburg—*Seige of Sarragossa—The Orphan of the Alps.*
Surrey—*Fatal Coral Rock—a Ballet—Three Blind Eyes.*
Olympic.—Mr. Alexandre's *Ventriloquism.*
Davis's Amphitheatre—*Dunoir the Base—The High Mettled Racer.*
Sadler's Wells—*Where's the Spigot?—Doctor Syntax in London—Harlequin's Trip to Paris.*
West London—*The School of Reform—Trip to Blackheath.*
Royalty—*Valvoni—London Manners—Ronald the Reiver.*

Mr. Mathews is expected home from America in the course of June; and, we are happy to hear, with plenty of dollars obtained in exchange for the mirth he so largely deals in. It is said that he is engaged for Drury Lane, and is to appear in a new Piece to be called "*A Welcome Home,*" However, this, (as the newsmongers say) "wants confirmation."

It is with pleasure that we are able to recommend to general notice, the very ingenious Exhibition at No. 3, Soho Square, formed by Mr. T. B. Trove. It consists of *Models*, which represent in the most perfect manner, the magnificent *Mountains of Switzerland*—including also one of the *City of Geneva*, and a fine one of the *City of Edinburgh*, recently completed. These Models give the most perfect idea of the scenes and places in question, and cannot fail to interest every beholder from their correctness and beauty.

TO CORRESPONDENTS.

C. W. R. D. is very just in some of his remarks on "Theatrical Reform," but *Managers*, we fear, have no power, as things at present stand, to subdue feelings of *Rivalry*. They might, certainly, reduce the *Salaries*, and, also the prices of admission. Yet, we conceive the proper time has not arrived for such an experiment. A "*Maximum*" salary, we utterly condemn, as tending to check the due exertion of talent. We shall be happy to hear again from this gentleman.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

PIZARRO.

Alonzo, Mr COOPER, Pizarro, Mr THOMPSON,
Las Casas, Mr POPE, Elvira, Mrs GLOVER,
Ataliba, Mr POWELL, Oroxembo, Mr TERRY, Rolla, Mr YOUNG,
Cora, Mrs. W. WEST.

After which, (3rd time) a Chinese Spectacle, in 2 acts, called The

Chinese Sorcerer;

Or, the Emperor & his Three Sons.

The Music by Mess. T. COOKE, PARRY, and HORN, The Overture by T. Cooke
The Dances composed by Mr. NOBLE.
The Scenery by Messrs. Marinari, Stanfield, Roberts, Andrews, Read, Pitt, and Seyward.—The Dresses, by Mr Banks, Miss Smith, &c. &c.
The Embellishments, Properties, & Characteristic Decorations by Mr Kelly.

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Fong-Whang, the Sorcerer, Mr THOMPSON,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
Sons of the Empire,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM,
Fum-Hoam, Prime Minister, Mr KING,
Bo-Hea, Sow-Shong, Captains of the Guard, Mr. WAINER, and Mr. READ,
Ming. Teng, Tchu, Chiefs of a Horde of Tartar Plunderers,
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O-Me, Niece of the Emperor, and Princess of China, Miss SMITHSON,
Bri-Ti, Orphan Daughter of a poor Fisherman, Miss CUBITT,

Ning-Nang,		Mrs. KNIGHT,
Po-Ning,	Ladies of the Imperial Court	Miss POVEY,
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SUPERB SALOON, in the Palace of Shi-Fo, with distant Landscape—Roberts
SUPPER GARDEN of O-ME's PAVILION—Roberts.
Cavern of Spectres—Marinari—Magnificent Hall of Tien, superbly decorated for

THE FEAST OF LANTERNS.

To-morrow, Wild Oats, with The Chinese Sorcerer.

Theatre Royal, Covent Garden,

This Evening, (4th time) a New Tragedy, called

JULIAN.

Alfonso, King of Sicily, disguised as Theodore a Page. Miss FOOTE,
Ruggiero, Duke of Melfi, and Regent of the Kingdom, Mr BENNETT,
Prince Julian, Mr MACREADY,
Count D'Alba, Mr ABBOTT,
Count Leanti, Mr EGERTON,
Count Valore, Mr BAKER, Bertrone, Mr COMER,
Count Calvi, Mr CHAPMAN,
The Princess Annabel, Miss LACY,

The Prologue by Mr Connor—The Epilogue by Mrs Chatterley.

After which, (3rd time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called The

Vision of the Sun:

Or, THE ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The Machinery by Mr E. Saul. The Changes, Decorations and mechanical Machinery by Mr Bradwell and Mr W. Bradwell
The Dresses by Mr Palmer and Miss Egan.
The whole produced under the direction of Mr FARLEY.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzania, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Ouitaupac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE,
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Ouitaupac's Abode. The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, The Rivals, with The Vision of the Sun.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 424. *Thursday, April* 3, 1823. *Price* 1*d.*

COVENT GARDEN.

THE new Tragedy of *Julian* was acted last night, with great effect. Mr. MACREADY, as the *Prince Julian*, gave powerful effect to the character, and received great marks of approbation, particularly at the end of the third act, when three rounds of applause were bestowed on his efforts on making his exit.

Some of the Critics have been severe on the writing of this Piece—but although it has defects, which experience would have corrected, it is on the whole a meritorious performance; and, certainly, leads us to suppose that its fair author can do something superior, stimulated as she now is by her present success.

Mrs. CHATTERLEY spoke the Epilogue with her usual spirit, and received the customary applause. We would say a word with respect to this lady. THE TIMES of yesterday, gave in its Police Report, an account of an old jealous lady, who had charged Mrs. C's mother with an assault, which appears certainly to have taken place, but under very aggravating circumstances, on the part of the jealous lady, who thought, because her husband had been occasionally in Mrs. C's. company, that it necessarily followed her attractions were artfully spread, to draw her spouse from her neglected arms. Evidence was given of the error the jealous lady laboured under; and we, hating scandal, only allude to the circumstance to state our firm belief, from what we have heard, that Mrs. C's. conduct was unblameable—and so thought the audience of last night it would appear.

The new Tale of Enchantment was again received in the most distinguished manner by a crowded house.

DRURY-LANE.

Mr. YOUNG re-appeared last night as *Rolla*, in the Play of *Pizarro*, and acted with fine effect—The superb Chinese Piece was repeated for the third time, and met with the same admiration and applause as before.

MR. KEMBLE.—The following statement relative the late Mr. KEMBLE has been put forth.

"Mr. Kemble has not left so large a property as he might be supposed to have accumulated; for no performer was more amply re-

warded by a generous and admiring public. He had sunk nearly 30,000l. in the purchase of his share of Covent Garden Theatre, and in the subsequent advances he was compelled to make; and as he did not receive a single shilling of interest for nearly twenty years, the whole of his loss in that speculation may be fairly computed at upwards of 50,000l. Mrs Kemble enjoys an annuity of 1,000l. secured on the coal-mines and estates of a great northern Landowner, which he had purchased for their joint lives; and she has also the interest of 17,000l. of which 4000l. are placed at her sole disposal, and the remaining 13,000l. devolves on her death, to his brother, Mr. Charles Kemble. We are enabled to contradict, from authority, a statement which has been generally accredited and positively made in a former biographical account of Mr. Kemble, that he received a considerable sum, on his marriage with Mrs. Brereton, from a nobleman who had long presided over the councils of the British Empire.

"Mr. Kemble happened to be at the house of an intimate friend, when the volume containing that account, which had been just published, was put into his hands. He read it with attention, but coming to the passage we have noticed, he underlined the words with a pencil, and traced very distinctly on the margin—"A lie!" The volume that records the scandalous falsehood, and the short but emphatic reprobation, is still extant and carefully preserved. The splendid present made to him of 10,000l. by the late Duke of Northumberland, ought not to be forgotten. Mr. Kemble had, at his Grace's request, given some lessons in elocution to Lord Percy, (the present Duke), and the care he had taken of his noble pupil was, with peculiar delicacy, assigned as the cause of the munificence thus exercised. The real fact is, that the gift was solely suggested by the friendly interest which his Grace felt for Mr. Kemble's independence and welfare.

"The funeral took place on Saturday the 1st of March, in a piece of ground adjoining the *cemeterie*, on the Berne-road, procured under the direction of Mrs. Kemble—Mr. Capel, and several English, are here interred. The Dean of Raphoe, who had lately returned to Lausanne, read the funeral service at the house of Mr. Kemble; and Mr. Cheesebrough, the resident clergyman, performed the melancholy ceremony at the grave. The age of 66 was recorded on the coffin. Mr. Cheesebrough read prayers to Mr. Kemble when he could attend to them, and was with him when he died. The death of Mr. Kemble was sincerely felt by all persons at Lausanne, and his remains were followed to the grave by all the resident English, and by many of the Swiss. The English, indeed, had no parties during the week, and one foreign lady of fashion, Madame——, put off a splendid party on account of Mr. Kemble's decease."

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

WILD OATS.

Sir George Thunder, Mr. GATTIE, Rover, Mr. ELLISTON,
Harry Thunder, Mr. PENLEY, John Dory, Mr. TERRY,
Ephraim Smooth, Mr. BARNES, Sim, Mr KNIGHT,
Lady Amaranth, Mrs. W. WEST, Amelia, Mrs. KNIGHT.
Jane, Mrs. ORGER.

After which, (4th time) a Chinese Spectacle, in 2 acts, called The

Chinese Sorcerer;

Or, the Emperor & his Three Sons.

The Music by Mess. T. COOKE, PARRY, and HORN, The Overture by T. Cooke
The Dances composed by Mr. NOBLE.
The Scenery by Messrs. Marinari, Stanfield, Roberts, Andrews, Read, Pitt, and Seyward.—The Dresses, by Mr Banks, Miss Smith, &c. &c.
The Embellishments, Properties, & Characteristic Decorations by Mr Kelly.

Kein-Long, Emperor of China, Mr POWELL,
Fong-Whang, the Sorcerer, Mr THOMPSON,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
Sons of the Empire,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM,
Fum-Hoam, Prime Minister, Mr KING,
Bo-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. READ,
Ming, Tong, Tchu, Chiefs of a Horde of Tartar Plunderers,
Messrs. G. SMITH, DOUGLAS, RANDALL,
O-Me, Niece of the Emperor, and Princess of China, Miss SMITHSON,
Bri-Ti, Orphan Daughter of a poor Fisherman, Miss CUBITT,

Ning-Nang,	Ladies of the Imperial Court	Mrs. KNIGHT,
Po-Ning,		Miss POVEY,
Nan-King,		Mrs. ORGER

Yu, Pe, Li, Ta, (Ladies Attendants in the Palace of Shi-Fo)
Miss M. SMITH, Mrs. WILLMOTT, Miss PHILLIPS, Miss PITT.
Quang-Fi, the Imprisoned Wife of the Emperor, Mrs. COVENEY.

In Act I.—A GRAND CHINESE BALLET, In Act II. A DANCE.

Act I. A ROMANTIC VIEW on the Borders of Tartary—Stanfield.
Grand Imperial Palace, and Court of Kein Long——Marinari.
VESTIBULE OF THE PALACE—Read, Andrews, Pitt, &c.
Marine Cottages of Zam-Ti, Pe-Kin, and Kan-Fu. Ascent of the Golden Galley and Conflagration of the Cottages—Stanfield.

Act II.—ILLUMINATED MARINE PAVILION.—Roberts.
Picturesque Dwelling of Pe-Kin and Bri-Ti—Stanfield.
Grand Harbour and Arsenal of the Imperial City—Stanfield.
Rude and Terrific Passage to the Enchanted Valley of Lo-Lo, with a Peep at the Tremendous Necromantic Tower of Hi-Hi—Stanfield.
Interior of the Marine Pavilion of O-Me—Marinari.
SUPPER SALOON, in the Palace of Shi-Fo, with distant Landscape—Roberts
SUPPER GARDEN of O-ME's PAVILION—Roberts.
Cavern of Spectres—Marinari—Magnificent Hall of Tien, superbly decorated for

THE FEAST OF LANTERNS.

To-morrow, Macbeth, with The Chinese Sorcerer.

Theatre Royal, Covent Garden,

This Evening the Comedy of

THE RIVALS.

Capt. Absolute, Mr. JONES, Sir Lucius O'Trigger, Mr. CONNOR,
Sir Anthony Absolute, Mr. W. FARREN,
Faulkland, Mr. ABBOTT, Acres, Mr. BLANCHARD,
Fag, Mr. BAKER, David, Mr. MEADOWS,

Julia, Miss FAUCIT, Lydia Languish, Miss FOOTE,
Mrs, Malaprop, Mrs. DAVENPORT

After which, (4th time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called The

Vision of the Sun:

Or, THE ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The Machinery by Mr E. Saul. The Changes, Decorations
and mechanical Machinery by Mr Bradwell and Mr W. Bradwell
The Dresses by Mr Palmer and Miss Egan.
The whole produced under the direction of Mr FARLEY.

Huania-Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess of Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE,
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco.
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The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, Julian, with The Vision of the Sun.

THE
Theatrical Observer:
AND
Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 425. Friday, April 4, 1823. Price 1d.

COVENT GARDEN.

THE Comedy of *The Rivals* was pleasantly performed last night, in some of the principal characters. And *The Vision of the Sun*, with all its resplendent beauties, assisted in attracting an elegant and numerous audience.—Mr. C. KEMBLE has returned from Switzerland; and, we are happy to learn, is likely soon to re-appear.

DRURY-LANE.

O'KEEFE's laughable Comedy of *Wild Oats* was acted last night, in an admirable manner. Mr. DOWTON playing *Sir George Thunder*, with Mr. TERRY, as *John Dory*; and Mr. ELLISTON, as *Rover*; *Sim*, by Mr. KNIGHT; and *Lady Amaranth*, sweetly performed by Mrs. W. WEST.—*The Chinese Spectacle* following this amusing piece, closed the entertainments with infinite satisfaction to a numerous audience.

COBOURG MANIFESTO.

The intense interest manifested by all classes of the British People in the Struggle which the brave Spaniards are now making to repel the unprincipled agression threatened by France, cannot but carry back the memory to those acts of Heroic Bravery which characterized their former successful efforts against the same usurping Power; acts which are consecrated in the breasts of Britons, by their association with the valiant exertions of our own gallant Countrymen, Amongst those magnanimous, and almost incredible displays of valor, perseverance, and fortitude, which nothing but the sacred Spirit of Liberty could have inspired, none was marked by circumstances of so uncommon, so striking, so terrific a character, as the Defence made by the citizens of Saragossa against the French besieging Army, and in a moment when the eyes of all Europe are directed to the same spot; anticipating a repetition of the same scenes, the Proprietor of the *Royal Cobourg Theatre* has thought that he could offer to its Patrons no Spectacle more strictly in unison with their feelings than a Representation of one of those glorious conflicts which have immortalised the Heroes who perished in defending their country's Liberties. In bringing on the stage so interesting and striking a Spectacle as the SIEGE OF SARAGOSSA, the Proprietor has been determined that no effort shall be wanting in any Department of the Theatre, to render it one of the most impressive, faithful, and vivid Pictures of an Historical transaction, that has ever been exhibited.

MR. MATHEWS.

The *Libel* contained in the Boston (U.S.) Paper, *The Galaxy*, on Mr. MATHEWS, and which that gentleman thought proper to notice in a *legal* manner, is in substance, a charge of having practised a *fraud on the public, and upon the Managers of the Boston Theatre*, by representing his performance at the *Theatre* as the *last time* of his appearing before the Boston Public, whereas, he had announced his "*At Home*" in another place in that city, for a Charitable Institution.—Also, that the said "*At Home*" was *immoral*—"*furnishing the means of gorging cormorant appetites with vulgarity and smut, which have been scouted from the Stage as stale and disgusting excrescences.*"—Besides—the article went on to threaten *exposure of the names of such persons as visited this* "*At Home.*" There cannot be a doubt that the whole was a malignant attack on Mr. MATHEWS which merited to be taken up in a serious manner. It seems, it was at once, to gratify *(on a non-theatrical night)* those who could not obtain admission on the *parting* evening; and to aid the funds of "*The British Charitable Institution*," that Mr. M. acceded to another public appearance at Boston. Every one here is acquainted with the inoffensive character of the "*At Home.*" Mr. MATHEWS, before he left Boston, paid over to charitable uses, the sum of 1200 dollars, which was his share of the extra-price obtained for seats to witness his performances at the Theatre—the Manager of which perfectly concurred in his *last* representation.

ANECDOTE.—The Sieur MARINELLI, fire-work maker to Vauxhall Gardens, was considered one of the first broad-sword players of the day. Being engaged at the *Circus*, (now the *Surrey Theatre*) to display his skill in this weapon, he had a part assigned him of an usurper and murderer, who was to fall in single combat. The *opponent* selected was rather an inexperienced young man, who by dint of previous lessons, in the use of the sword, from MARINELLI, got through the fight with due effect. But on the discomfiture and fall of the Sieur, the victor, according to his part, having to touch him with the flat of his sword, gave such a whack on a certain part of the prostrate Marinelli, that dead as he was, he jumped up, and seized the astonished conqueror, and belaboured him before the equally astonished audience, until the blood streamed from his nose. This caused a violent sensation in the house against the Italian, when he advanced collaring his tamed foe, and made the following speech.

"Ladies and Gentlemen, I vas told dat in dis country, it vas de custom when two men fight, dat von shall not strike vhen de oder is down.—Now, I appel to you all, if dis man did not strike me vhen I vas *dead*; and if I vas dead twenty time, I vould fly up in von moment to knock him down."

This ludicrous address turned the disapprobation into shouts of laughter, during which the curtain fell over the Sieur and his victim.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

MACBETH.

Duncan, Mr POWELL, Macbeth, Mr YOUNG, Macduff, Mr COOPER,
Lady Macbeth, Mrs W. WEST, Gentlewoman, Miss PHILLIPS,
Hecate, Mr G. SMITH, Witches, Messrs J Barnes, Knight, & Karley.

After which, (5th time) a Chinese Spectacle, in 2 acts, called

The Chinese Sorcerer;

Or, The Emperor & his Three Sons.

The Music by Mess. T. COOKE, PARRY, and HORN, The Overture by T.Cooke
The Dances composed by Mr. NOBLE.
The Scenery by Messrs. Marinari, Stanfield, Roberts, Andrews, Read, Pitt, and Seyward.—The Dresses, by Mr Banks, Miss Smith, &c. &c.
The Embellishments, Properties, & Characteristic Decorations by Mr Kelly.

Kein-Long, Emperor of China, Mr POWELL,
Fong-Whang, the Sorcerer, Mr THOMPSON,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
Sons of the Empire,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM,
Fum-Hoam, Prime Minister, Mr KING,
Bo-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER. and Mr. READ,
Ming, Tong, Tchu, Chiefs of a Horde of Tartar Plunderers,
Messrs. G. SMITH, DOUGLAS, RANDALL.
O-Me, Niece of the Emperor, and Princess of China, Miss SMITHSON,
Bri-Ti, Orphan Daughter of a poor Fisherman, Miss CUBITT,

Ning-Nang,	Ladies of the Imperial Court	Mrs. KNIGHT,
Po-Ning,		Miss POVEY,
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Yu, Pe, Li, Ta, (Ladies Attendants in the Palace of Shi-Fo)
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Grand Imperial Palace, and Court of Kein Long——Marinari.
VESTIBULE OF THE PALACE—Read, Andrews, Pitt, &c.
Marine Cottages of Zam-Ti, Pe-Kin, and Kan-Fu. Ascent of the Golden Galley and Conflagration of the Cottages—Stanfield.
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Grand Harbour and Arsenal of the Imperial City—Stanfield.
Rude and Terrific Passage to the Enchanted Valley of Lo-Lo, with a Peep at the Tremendous Necromantic Tower of Hi-Hi—Stanfield.
Interior of the Marine Pavilion of O-Me—Marinari.
SUPERB SALOON, in the Palace of Shi-Fo, with distant Landscape—Roberts
SUPPER GARDEN of O-ME's PAVILION—Roberts.
Cavern of Spectres—Marinari—Magnificent Hall of Tien, superbly decorated for

THE FEAST OF LANTERNS,

To-morrow, The Siege of Belgrade, with The Chinese Sorcerer.

Theatre Royal, Covent Garden,

This Evening, (6th time) a New Tragedy, called

JULIAN.

Alfonso, disguised as Theodore Miss FOOTE,
Prince Julian, Mr MACREADY,
Ruggiero, (Duke of Melfi) Mr BENNETT,
Count D'Alba, Mr ABBOTT,
Count Leanti, Mr EGERTON,
Count Valore, Mr BAKER, Bertrone, Mr COMER,
Count Calvi, Mr CHAPMAN,
The Princess Annabel, Miss LACY,

The Prologue by Mr Connor—The Epilogue by Mrs Chatterley.

After which, (5th time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called

The Vision of the Sun;

Or, THE ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The Machinery by Mr E. Saul. The Changes, Decorations and mechanical Machinery by Mr Bradwell and Mr W. Bradwell
The Dresses by Mr Palmer and Miss Egan.
The whole produced under the direction of Mr FARLEY.

Huania Copac, King of Cusco, Mr CHAPMAN,
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Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
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Ebongauld, (the Genie of Uxi) Mr LEY,
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Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras (Mountains) .... (Painted by Grieve)
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The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco.
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THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, The Comedy of Errors—(with Music) &c.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 426. *Saturday, April* 5, 1823. *Price* 1*d.*

COVENT GARDEN.

JULIAN was repeated last night, for the sixth time, with equal success. Mr. MACREADY'S exertions in this piece are very great.

On Monday, this gentleman performs *Macbeth;* on which occasion there is, also, the great attraction of Mrs. OGILVIE'S first appearance in the character of *Lady Macbeth.* Mr. C. KEMBLE appears on Tuesday next as *Don Felix*, in *The Wonder.*

DRURY-LANE.

Mr. YOUNG acted *Macbeth*, last night, with most distinguished effect; particularly in the scene where, after the murder of Duncan is committed, he awaits the coming storm of horror at the deed; and also in the banquet-scene, where he braves off the ghost of Banquo. In these and other parts, he received great and merited applause.

The *Chinese Spectacle* excited many marks of approbation at its splendour, and the other striking points embodied in it.

MISS CLARA FISHER.

This little lady takes her *Benefit* at Drury Lane on Monday next, when she acts *Little Isaac*, in the *Duenna; General Bombastes;* and *The Actress of All-work!* We have seen Miss FISHER in all these characters, and well remember how astonished and delighted we were at the humor, and most uncommon talent, which she displayed in them all. She is really a prodigy; for it is not a girl of twelve years old entertaining us *like a child;* but we see in her the matured understanding and tact of very superior age and experience. She is with all this, an unassuming little creature; and it is always with genuine satisfaction, that we can find space in our pages for dwelling on her merits. This is the last opportunity of seeing her this season; and, she may expect to be attended by a crowded audience.

THE LATE MR. KEMBLE.

Mr. JAMES BOADEN is preparing for publication, a Life of this distinguished individual, including a History of the Stage from the death of GARRICK to the present time. It will contain a faithful record of his personal history, and of his professional career, illustrated with characteristic anecdotes, extracts from a carefully pre-

served correspondence, and a variety of information derived from genuine and unexceptionable sources, accompanied with biographical and critical notices of the principal writers and performers, and thus serving as a compendium of dramatic history, during the time of our great Tragedian.

A meeting of several noblemen and others, friends and admirers of this lamented gentleman, was recently held, for the purpose of opening a subscription, for the purpose of erecting a monument to his memory. We regret that so little publicity has yet been given to the subject. A more enlarged and general meeting should be called, and steps taken to make the object known throughout the kingdom, that every one, who has witnessed and appreciated the eminent talent this tribute is intended to point out to posterity, may share in the honour of its erection.

Mr. Kemble, by his taste, talents, and manners, elevated the character of the English Stage, and has conferred a lasting distinction on the profession of which he was a member. His country regarded him as an ornament, by the dignity he added to one of its most popular species of entertainment; and, therefore, both actors and the general admirers of the British Drama, are bound to show by this most durable testimony, their esteem and admiration.

MR. HUGHES BALL, and MAD'LLE MERCANDOTTI.

We are at length enabled to state the following facts, connected with this very important affair:—By a letter we have received from Banff, N. B. this morning, it appears that the fair lady was married there to Mr. H. BALL, on Sunday, the 22nd ult., and immediately afterwards the happy pair set off for Dalgety Castle, the seat of GENERAL DUFF. The ceremony was performed at Duff-house, the seat of the EARL OF FIFE, which is in the immediate vicinity of Banff. (*Courier of last night.*)

Scenery in The Chinese Sorcerer.

Grand Imperial Palace, and Court of Kein Long——Marinari.
VESTIBULE OF THE PALACE—Read, Andrews, Pitt, &c.
Marine Cottages of Zam-Ti, Pe-Kin, and Kan-Fu. Ascent of the Golden Galley and Conflagration of the Cottages—Stanfield.
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Cavern of Spectres--Marinari--Magnificent Hall of Tien, superbly decorated for

THE FEAST OF LANTERNS,

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

This Evening, the Opera of The

SIEGE OF BELGRADE.

The Seraskier, Mr. BRAHAM, who will introduce "My Heart with Love is beating," Duet, with Miss FORDE, "When thy Bosom," and a new Serenade composed by Mr. T. Cooke.
Colonel Cohenberg, Mr COOPER, Peter, Mr. FITZWILLIAM,
Ismael, Mr G. SMITH, Yuseph, Mr GATTIE, Anselm, Mr King,
Leopold, Mr. HARLEY, Michael, Mr. HUGHES,

Katherine, Miss FORDE, who will sing "Descend bright Victory."
Ghita, Miss POVEY, Lilla, Miss STEPHENS, who will introduce "The Knight was brave, the Maid was fair," [comp. by Rossini.]

After which, (6th time) a Chinese Spectacle, in 2 acts, called

The Chinese Sorcerer;

Or, The Emperor & his Three Sons.

The Music by Mess. T. Cooke, Parry, and Horn, The Overture by T. Cooke
The Dances composed by Mr. Noble.
The Scenery by Messrs. Marinari, Stanfield, Roberts, Andrews, Read, Pitt, and Seyward.—The Dresses, by Mr Banks, Miss Smith, &c. &c.
The Embellishments, Properties, & Characteristic Decorations by Mr Kelly.

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In Act I.—A GRAND CHINESE BALLET, In Act II. A DANCE
Act I. A ROMANTIC VIEW on the Borders of Tartary—Stanfield.
For the Scenery, see the opposite page.

On Monday, The Duenna, with Bombastes Furioso. and The Actress of All Work. Miss C. Fisher's Night.

Theatre Royal, Covent Garden,

This Evening The

COMEDY OF ERRORS.

The Overture and Music, (with few exceptions) by Mr. Bishop.

Solinus, Duke of Ephesus, Mr. EGERTON, Ægeon, Mr. CHAPMAN,
Antipholis of Ephesus, Mr. DURUSET, Dr. Pinch, Mr BARNES,
Antipholis of Syracuse, Mr JONES Dromio of Ephesus, Mr FARREN
Dromio of Syracuse, Mr BLANCHARD, Ceremon, Mr PYNE,
Balthazar, Mr TAYLOR, Angelo, Mr. CLAREMONT,
Ctesiphon, Mr. J. Isaacs, Cleon, Mr Atkins, Chares, Mr. Jefferies,
The Abbess, Mrs. FAUCIT, Lesbia, Miss Shaw, Hermia, Miss Green,
Adriana, Miss PATON, Luciana, Miss M. TREE.

After which, (6th time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called

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THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

On Monday, Macbeth, with the new Tale of Enchantment.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 427. *Monday, April* 7, 1823. *Price* 1*d.*

COVENT GARDEN.

The Comedy of Errors was acted on Saturday evening, with great applause. The sweet vocalists, Miss M. Tree, and Miss Paton, delighted every one in the parts of *Luciana* and *Adriana*.

The Vision of the Sun followed with great *eclat*. It is certainly a most brilliant spectacle.

DRURY-LANE.

Cobb's Opera of *The Siege of Belgrade*, was performed on Saturday night. Mr. Braham was the *Seraskier*, and gave the introduced air, "*My heart with love is beating*," in a style that drew an unanimous *encore*. There were several other encores of his and Miss Stephens's, who played *Lilla* in a charming manner; but there was in the course of the evening some successful opposition to this manner of marking approbation, which prevented very great additional fatigue to the singers. *Encoring* is certainly an absurd custom; and we shall do all in our power to assist in putting an end to it. How often is a songstress exhausted by this seeming courtesy, or selfish command!—If the cry of "*encore!*" is to be taken as a mere compliment, we beg to suggest a change of the exclamation to some more appropriate word; such, for instance, as "*excellent!*" which *plain English* is better in our humble opinion, than the French *encore*, or Italian *bravo;* and which we intreat the vocalists to understand as the full recognition of their skill by the audience, and to mean *nothing more* than it expresses. We are far from desiring to dictate to an audience, but we are convinced that we have the general majority on our side, in respect to this subject. The instances are but few, where the repetition of the best song ever sung pleases equally with its first execution. Who would wish to hear the ablest orator that ever existed, at the close of his speech, *immediately* proceed to repeat it? It might gratify again at some interval of time, but not within so short a space—its beauties would lose half their charm from their familiarity. So is it with a song.

After this digression we may go on to say, that Miss Forde, as *Katherine*, sang "*Descend, bright victory*," very finely, and that the struggle between the *encorists* and the *non-encorists*, which ensued, terminated in the discomfiture of the former. Miss Povey

makes a nice little *Ghita ;* and Mr. HARLEY's *Leopold* told well on the muscles of the audience. Mr. GATTIE, as *Yuseph*, was also laughed at.

The Chinese Sorcerer goes on with magic power, to draw considerable numbers to witness his feats. An apology was made for Miss CUBITT, whose part of *Bri-Ti*, was assumed by Mrs. HUGHES.

This Evening, that sweet little favorite wonder, Miss CLARA FISHER, has her Benefit, and will have, no doubt, a well-filled house. It is astonishing that a little girl of only *twelve* years old, should possess such humor and general talent.

To the Editor of THE THEATRICAL OBSERVER.

SIR,

CAN you inform me how it happens, that after the *extraordinary* exertions made by Mr. ELLISTON, to get into his company, one of the first male tragedians of the rival house, (although he already had so eminent a one as Mr. KEAN) that he should shew such complete disregard to the possession of any *lady* in that line, as to permit Miss EDMISTON to depart, without bringing forward some person of equal or superior tragic genius to fill her place? This question is suggested by seeing Mrs. W. WEST act *Lady Macbeth*, to Mr. YOUNG's *Macbeth*, the other evening; on which occasion I could not but regret to see that lady placed in a situation so unsuitable to her natural and acquired powers. I felt the Tragedy was but half acted; for without an able representative of the female character, the interest of the Tragedy is in a great measure lost. If *Macbeth* has a delicate and mild featured wife, who cannot command a single look or attitude of towering pride, or fierce disdain, he has not the apology for his bloody deeds that SHAKSPEARE intended *Lady Macbeth* is a character not within the grasp of common minds; and she who can give to it any considerable effect, must be deemed a skilful actress. As to comparisons with the inimitable Mrs. SIDDONS—it is vain. If we are to suspend our approbation until all her rare qualities of mind, voice, feature, and person, are found combined in some one person, I suspect, another *Lady Macbeth* will not find footing on the Stage. For my part, as a Play-goer, I shall readily hail any approach to the great Siddons in the acting of this difficult character, as a proof that we are not without an actress of very superior tragic talent. Had Miss EDMISTON possessed a more commanding figure, she would have become, I am certain, a still more distinguished favorite with the public, because she evidently possesses *genius*. Why Mr. ELLISTON let her go, I cannot divine.

I am, your's, &c.—A FREE MAN.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden.

This Evening will be performed Shakespeare's Tragedy of

MACBETH.

Duncan, Mr CHAPMAN, Malcolm, Mr MASON,
Donalbain, Mr PARSLOE, Macbeth, Mr. MACREADY,
Macduff, Mr ABBOTT. Banquo, Mr EGERTON,
Fleance, Master LONGHURST, Lenox, Mr JEFFERIES,
Rosse, Mr Comer, Siward, Mr Crumpton, Seyton, Mr Claremont,
Lady Macbeth, (first time) Mrs OGILVIE.
Gentlewoman, Mrs. BOYLE, Hecat', Mr TAYLOR,
Witches, Mess. MEADOWS, BLANCHARD, and EVANS,
Apparitions, Mr Norris, Miss Boden.

After which, (7th time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called

The Vision of the Sun;

Or, THE ORPHAN OF PERU

The Overture & Music composed, selected & arranged by Mr WARE
The Machinery by Mr E. Saul. The Changes, Decorations
and mechanical Machinery by Mr. Bradwell and Mr W. Bradwell
The Dresses by Mr Palmer and Miss Egan.
The whole produced under the direction of Mr FARLEY.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
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King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess of Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE,
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
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THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, The Wonder, with the Vision of the Sun.

New Theatre Royal, Drury Lane.

FOR THE BENEFIT OF

Miss Clara Fisher.

(Last Night of her Appearance this Season.)

This Evening the Opera of

THE DUENNA.

Don Jerome, Mr GATTIE.
Don Ferdinand, Mr. HORN, Don Antonio, Mr. MELROSE,
Carlos, Mr. BRAHAM,
Isaac Mendoza, (for this night only) Miss CLARA FISHER,
Lopez, Mr. W. H. WILLIAMS, Father Paul, Mr POPE,
Lay Brother, Mr Hughes, Francis, Mr Coveney, Augustine, Mr Read
Lorenzo, Mr Povey, Lewis, Mr Honner, Sancho, Mr Douglas,
Friars, Messrs Yardley, Howard, Millar, Randall, D. Smith, Gibbon

Clara, (first time at this Theatre) Miss STEPHENS.
Louisa, Miss POVEY, Margaret, the Duenna, Mrs HARLOWE,
Louisa's Maid, Miss Cooper, Clara's Maid, Miss Phillips.

To which will be added, the Farce of

Bombastes Furioso.

Artaxominous, King of Utopia, Mr FITZWILLIAM,
Fusbos, Minister of State, Mr GIBBON,
General Bombastes, Miss CLARA FISHER.
Attendants, Messrs Howard. Randall.
Distaffina, Mrs H. HUGHES,

To conclude with The

Actress of All Work.

Manager, Mr MEREDITH, Amelia, Miss M. SMITH,
Maria..... Miss CLARA FISHER!
Bridget, (a Country Gawkey)..... Miss CLARA FISHER!!
Flourish, (a first-rate London Actress)..... Miss CLARA FISHER!!!
Goody Stubbins, (a deaf old Lady of 80) ..... Miss CLARA FISHER!!!!
Lounge, (a literary Fop, and London Dandy).. Miss CLARA FISHER!!!!!
Mademoiselle Josephine, (an Opera Singer)... Miss CLARA FISHER!!!!!!

To-morrow, Wild Oats, with The Chinese Sorcerer.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice*"

No 428. *Tuesday, April* 8, 1823. *Price* 1*d.*

COVENT GARDEN.

A most crowded and elegant audience were attracted here, last night, by the performance of *Macbeth*, by Mr. Macready, and *Lady Macbeth*, by Mrs. Ogilvie.

Of the former we have to say, that he executed the character in a bold outline style, that made frequent and strong impressions; although, occasionally, he fell short of that powerful effect which we have seen produced by Mr. Kean and Mr. Young. He seemed to *labour* at exhibiting the varying feelings of hesitating cruelty and resolute ambition, yet amply succeeded in rendering them apparent. In the dagger-soliloquy he was very successful—the subsequent parts of the scene, however, was not made so striking as it might have been, had he, on previous occasions, resorted to less powerful expressions of horror at the very thought of his growing purpose to wade through blood to the crown. This left him, after the deed, with no new means of exhibiting the agitation occasioned by the situation in which he stands. In the Banquet-scene, Mr. Macready exerted himself with great effect:—and when on the second exit of *Banquo's Ghost*, he retreated awe-struck, as he repeats—

"Hence horrible shadow!
Unreal mockery, hence!"

he sank on a chair with his face covered with his hands; and at length, raising his eyes and casting them fearfully round towards the spot where the spirit had appeared, he started boldly up as he exclaims—

"Why so;—being gone,
I am a man again."

This mode of acting that part, differs from the manner adopted by Mr. Young, and assimulates more to that of Mr. Kean, who generally has an averted action from the object of horror, whilst Mr. Young actually presses on the spectre, as it were to push it from the chamber. The text of Shakspeare, seems to support Mr. Macready's reading, for *Macbeth* addresses the Ghost of Banquo thus:—

"What man dare I dare,
Approach thou like the rugged Russian bear:
The arm'd rhinoceros, or the Hyrcan tiger,
Take any shape but that, and my firm nerves
Shall never tremble: or, be alive again,
And dare me to the desert with thy sword;
If, trembling, I inhabit, then protest me
The baby of a girl.—Hence, horrible shadow!
Unreal mockery, hence!—Why, so;—being gone,
I am a man again."

In the concluding scenes Mr. MACREADY acted with great energy, and received at various times most cheering applause.

Mrs. OGILVIE undertook the part of *Lady Macbeth* on this occasion for the first time, and it is with great satisfaction we can say it was a performance marked by great talent, although, of course, susceptible of considerable improvement from practice. Her commanding figure is quite *Siddonian*; and if her voice were firmer in all its tones, the effect she would be capable of producing would be still greater. Yet she has the power of giving occasional depth and bold emphasis, which strike by the judgment and vigour evinced. Her action is in general highly effective—but, sometimes, she was rather too neglectful of by-play during *Macbeth's* speeches of irresolution, and half-repentance. On these occasions she ought not to stand quietly listening, but with an averted attitude, cast a glance of disdain at him;—this, more than once she forgot. She did not read the letter well—there was not enough of breathless wonder either in her looks or voice—the concluding part of the first soliloquy, however, was ably delivered, and was much applauded. An improvement of her powers was visible as she advanced in the play; and in the scene where she instigates her husband to the murder—in that immediately after it—in the banquet scene, and the sleep-walking one, Mrs. OGILVIE gave proofs of very superior tragic talent, which was amply recognised by the audience.

The other characters were, in general, well supported by Messrs. EGERTON, ABBOTT, &c.; and the whole performance gave such high satisfaction, that its announcement for its repetition on next Monday, was received with loud applause.

This Evening, Mr. C. KEMBLE re-appears for the first time, since he has executed the last melancholy duties towards his lamented brother.

DRURY-LANE.

Miss CLARA FISHER had a most brilliant Benefit last night—the house actually overflowing. She acted with wonderful talent and spirit, and was received with every demonstration of delight by the whole Audience.

Minor Theatres.—This Evening.

COBOURG—*Seige of Saragossa—The Posthaumanist—Lowina of Tobolski.*

SURREY—*Fatal Coral Rock—a Ballet—Miss Edmiston's Scene from Jane Shore—The Lost Son, and the Son Found.*

OLYMPIC.—Mr. ALEXANDRE'S *Ventriloquism.*

DAVIS'S AMPITHEATRE—*Dunoir the Base—The High Mettled Racer.*

SADLER'S WELLS—*Where's the Spigot?—Doctor Syntax in London—Harlequin's Trip to Paris*—with *The Russian Mountains.*

WEST LONDON—*Rimoald—The Balloon—The Oak Chest.*

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

WILD OATS.

Sir George Thunder, Mr. DOWTON, Rover, Mr. ELLISTON,
Harry Thunder, Mr. PENLEY, John Dory, Mr. TERRY,
Ephraim Smooth, Mr. BARNES, Sim, Mr KNIGHT,
Lady Amaranth, Mrs. W. WEST, Amelia, Mrs. KNIGHT.
Jane, Mrs. ORGER.

After which, (7th time) a Chinese Spectacle, in 2 acts, called

The Chinese Sorcerer;

Or, The Emperor & his Three Sons.

The Music by Mess. T. COOKE, PARRY, and HORN, The Overture by T. Cooke
The Dances composed by Mr. NOBLE.
The Scenery by Messrs. Marinari, Stanfield, Roberts, Andrews, Read, Pitt, and Seyward.—The Dresses, by Mr Banks, Miss Smith, &c. &c.
The Embellishments, Properties, & Characteristic Decorations by Mr Kelly.

Kein-Long, Emperor of China, Mr POWELL,
Fong-Whang, the Sorcerer, Mr THOMPSON,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
Sons of the Empire,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
hop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM
Fum-Hoam, Prime Minister, Mr KING,
Bo-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. READ,
Ming, Teng, Tchu, Chiefs of a Horde of Tartar Plunderers,
Messrs. G. SMITH, DOUGLAS, RANDALL,
O-Me, Niece of the Emperor, and Princess of China, Miss SMITHSON,
Bri-Ti, Orphan Daughter of a poor Fisherman, Miss CUBITT,

Ning-Nang,	Ladies of the Imperial Court	Mrs. KNIGHT,
Po-Ning,		Miss POVEY,
Nan-King,		Mrs. ORGER

Yu, Pe, Li, Ta, (Ladies Attendants in the Palace of Shi-Fo)
Miss M. SMITH, Mrs. WILLMOTT, Miss PHILLIPS, Miss PITT.
Quang-Fi, the Imprisoned Wife of the Emperor, Mrs. COVENEY.

In Act I.—A GRAND CHINESE BALLET, In Act II. A DANCE

Act I. A ROMANTIC VIEW on the Borders of Tartary—Stanfield
Grand Imperial Palace, and Court of Kein Long——Marinari.
VESTIBULE OF THE PALACE—Read, Andrews, Pitt, &c.
Marine Cottages of Zam-Ti, Pe-Kin, and Kan-Fu. Ascent of the Golden Galley and Conflagration of the Cottages—Stanfield.
Act II.—ILLUMINATED MARINE PAVILION.—Roberts.
Picturesque Dwelling of Pe-Kin and Bri-Ti—Stanfield.
Grand Harbour and Arsenal of the Imperial City—Stanfield.
Rude and Terrific Passage to the Enchanted Valley of Lo-Lo, with a Peep at the Tremendous Necromantic Tower of Hi-Hi—Stanfield.
Interior of the Marine Pavilion of O-Me—Marinari.
SUPERB SALOON, in the Palace of Shi-Fo, with distant Landscape—Roberts
SUPPER GARDEN of O-ME's PAVILION—Roberts.
Cavern of Spectres--Marinari--Magnificent Hall of Tien, superbly decorated fo
THE FEAST OF LANTERNS.

To-morrow, Pizarro, with The Chinese Spectacle.

Theatre Royal, Covent Garden,

This Evening the Comedy of

THE WONDER.

Don Felix, Mr. C. KEMBLE Don Lopez, Mr BLANCHARD,
Don Pedro, Mr MEADOWS, Col Briton, Mr ABBOTT,
Frederick, Mr BAKER, Alguazil, Mr ATKINS,
Gibby, Mr YATES, Lisardo, Mr FAWCETT,
Sancho, Mr Louis, Vasquez, Mr Mears, Soldier, Mr Parsloe,
Isabella, Miss LOVE, Flora, Mrs GIBBS, Inis, Miss GREEN,
Violante, Miss CHESTER.

After which, (8th time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called

The Vision of the Sun;

Or, THE ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
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The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, Julian, with The Vision of the Sun.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 429. Wednesday, April 9, 1823. Price 1d.

COVENT GARDEN.

Mr. C. KEMBLE appeared last night, for the first time since his temporary retirement from his recent family loss, and was greeted by those genuine marks of esteem and regard which an English audience ever delight in shewing towards their favorites. The character he assumed was *Don Felix*, in the Comedy of *The Wonder*, to which he gave all his accustomed spirit and point. He was ably supported by Miss CHESTER'S *Violante*, which was pleasantly acted. The *Lisardo* of Mr. FAWCETT, is one of his most amusing characters. Mr. YATES made *Gibby* very conspicuous. The other characters were well performed, and assisted in making the comedy pass off most agreeably, to an elegant and crowded house.

The Vision of the Sun, blazed with most brilliant effect.

DRURY-LANE.

WILD OATS was again admirably acted at this house, and kept the audience continually amused. This is, certainly, altogether the best performed Comedy here we have ever seen. Every actor is in his proper sphere, and they are all eminent in their several departments.

The Chinese Sorcerer's magic was exerted with all his former enchanting effect.

The Late Mr. KEMBLE.—We take the liberty of suggesting that Places of Subscription for the proposed monument to Mr. KEMBLE, be opened in other quarters than at banking-houses. Many would not like to walk with their *mite* into those temples of wealth. *Booksellers' shops*, we dare say, would be at the service of such an honorable cause.

WE insert the following Letter received by us, from an unknown Correspondent, with a view of shewing the degree of *prejudice* that can exist in an otherwise, sensible mind. With respect to our touching on the subject of "*private character*," as regards Theatrical Persons, we hold it to be part of our duty to make that matter of comment, when we find it already publicly canvassed, and when it may be useful to sustain the credit of an unjustly charged individual of the profession.

To the Editor of THE THEATRICAL OBSERVER.

SIR,

In your Number of The Theatrical Observer, published last Thursday, I observed a remark upon Mrs. CHATTERLEY's conduct, and the manner in which she was held up to the public view, in The Times paper; you urged that the statement was unjust, and Mrs. C.'s conduct was unblameable; "and so the audience seemed to think last night." On this subject, I would draw your attention to a few suggestions, which may, perhaps, have in view the enhancement of your excellent publication, and add to its good fame; and although, I do not call upon you to adopt them, yet they may prove useful.

Throughout all the Numbers of your Observer, that have come under my observation, I never yet perceived you had any inclination to run your head against that post, the private character of actors and actresses, which all dramatic writers have so studiously avoided. When a criticism is ventured on their performances, their talents in their own profession and calling are all that is regarded; any thing further does not fall within the scope of dramatic criticism. If you were to take the trouble to scrutinize the private characters of the actors and actresses, you would find, they are, for the most part, an abandoned set; and although there certainly are exceptions, who still retain their corporal virtue, yet all mental virtue may be said to have been greatly corrupted, by the scenes they daily act and repeat, and consequently are ever present to their minds. I would instance to you some of the most glaring defaulters, and although you may be ignorant of the amours of Mr. E——— and Miss —— Madame —— with her gallant. Mr. B. with the numerous fair. Miss——, with a certain gallant Colonel; or Mrs.——'s late divorce. Mrs. —— s affection for all the world; and Madame —— ——'s pleasures with a certain noble Lord; with other instances not quite so conspicuous; yet they are well enough known to the audiences, who go to witness and applaud their talents, and not their virtues or upright conduct.

It was rather suprising, you should venture the remark, especially in the teeth of such an old and firmly established paper, as The Times; it was, indeed, like throwing a pebble against the leg of a Colossus.* I am not an advocate for that Paper; on the contrary, I take in the St. James's Chronicle, and, I believe, their principles do not very well accord. I read the same statement in my own paper, and I must say, I was astonished to read your advocation of her cause, when * is established, and no contradiction has yet appeared in the daily Journals, for had she any reputation left that she valued, her own conscience would prompt her to take vigorous steps towards the punishment and prosecution of those who have robbed her of that reputation.†

In all our actions, Mr. Editor, there is one general truth to be observed and remembered;—we must remember our *God*, first; our King and Country next: and *lastly*, ourselves. If we strive to please the two first, we are certain to confer pleasure on the last. In what I have written, I do not intend any ill will, or unjust accusation. I have ever admired the abilities that have conducted, and the moderation that has influenced the principles of your publication; and as long as they exist, I shall never fail, as I have hitherto done, to recommend it to the notice and good will of the public.

We are all liable to errors, Mr. Editor, and much as we may dislike plain truths, though they are rough, they are generally good friends. Wishing you all possible prosperity, I am,

London, April 5, 1823. Your obedient Servant, AMICUS.

* AMICUS has erred egregiously. *The Times* has the following sentence in its *Report* of the matter. "Mr. TRACE, a respectable looking person, who came with Madame Simeon, said that there was no foundation whatever, for the jealousy which Mrs. Christmas entertained of Mrs. Chatterley, the actress." *Ed.*

† The friends of Mrs. Chatterley have taken steps to vindicate her. The Editor of *The Guardian* has published an opinion in her favor, from documents placed in his hands. *Ed.*

Printed by E. THOMAS, Denmark Court, Exeter'Change, Strand.

Theatre Royal, Covent Garden,

This Evening, (7th time) a New Tragedy, called

JULIAN.

Alfonso, disguised as Theodore Miss FOOTE,
Prince Julian, Mr MACREADY,
Ruggiero, (Duke of Melfi) Mr BENNETT,
Count D'Alba, Mr ABBOTT,
Count Leanti, Mr EGERTON,
Count Valore, Mr BAKER, Bertrone, Mr COMER,
Count Calvi, Mr CHAPMAN,
The Princess Annabel, Miss LACY,

ThePrologue by Mr Connor—The Epilogue by Mrs Chatterley.

After which, (9th time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called

The Vision of the Sun;

Or, THE ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
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Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.

AND THE ROYAL PALACE OF PERU.

To-morrow, Maid Marian, with the Vision of the Sun

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

PIZARRO.

Alonzo, Mr COOPER, Pizarro, Mr THOMPSON,
Las Casas, Mr POPE. Elvira, Mrs GLOVER,
Ataliba, Mr POWELL, Orozembo, Mr TERRY, Rolla, Mr YOUNG,
Cora, Mrs. W. WEST.

After which, (8th time) a Chinese Spectacle, in 2 acts, called

The Chinese Sorcerer;

Or, The Emperor & his Three Sons.

The Music by Mess. T. COOKE, PARRY, and HORN, The Overture by T. Cooke
The Dances composed by Mr. NOBLE.
The Scenery by Messrs. Marinari, Stanfield, Roberts, Andrews, Read, Pitt, and Seyward.—The Dresses, by Mr Banks, Miss Smith, &c. &c.
The Embellishments, Properties, & Characteristic Decorations by Mr Kelly.

Kein-Long, Emperor of China, Mr POWELL,
Fong-Whang, the Sorcerer, Mr THOMPSON,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
Sons of the Emperor,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM
Fum-Hoam, Prime Minister, Mr KING,
Ee-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. READ,
Ming, Tong, Tchu, Chiefs of a Horde of Tartar Plunderers,
Messrs. G. SMITH, DOUGLAS, RANDALL,
O-Me, Niece of the Emperor, and Princess of China, Miss SMITHSON,
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Ning-Nang,	Ladies of the Imperial Court	Mrs. KNIGHT,
Po-Ning,		Miss POVEY,
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Yu, Pe, Li, Ta, (Ladies Attendants in the Palace of Shi-Fo)
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Quang-Fi, the Imprisoned Wife of the Emperor, Mrs. COVENEY.

In Act I.—A GRAND CHINESE BALLET, In Act II. A DANCE

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Cavern of Spectres—Marinari—Magnificent Hall of Tieu, superbly decorated for

THE FEAST OF LANTERNS.

To-morrow, The Cabinet, with The Chinese Sorcerer.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

" Nothing extenuate nor set down aught in malice "

No. 430. *Thursday, April* 10, 1823. *Price* 1*d.*

DRURY-LANE.

Mr. YOUNG's performance, last night, of *Rolla,* in the celebrated Play of *Pizarro,* was equal to any of his former able efforts. He gives every speech with a fine elocution, and impressive effect, and his action is striking in a high degree. He does not, however, rise always to the same point of intellectual beauty that Mr. KEAN confers on many of the passages; nor does he mark the devotedness of his love for Cora, with the warmth and intensity of the latter; who, also, dies at the feet of the fair Cora with a more appalling effect. Mr. Young received much deserved applause.

Mrs. W. WEST's *Cora* is a very pleasing performance; and Mr. COOPER represented *Alonzo,* with that peculiar energy for which he is distinguished. Mrs. GLOVER's *Elvira* wants depth of power, but there are many good points in the performance.

The Chinese Sorcerer followed, with all its splendour and effect.

COVENT GARDEN.

THE new Tragedy of *Julian,* was again admirably acted, and received with great applause, last night. The House was excellently attended in the course of the evening; and the audience were highly delighted with the magnificent spectacle of *The Vision of the Sun.*—Miss LOVE's song is always encored, for it is charmingly sung.—The following are the words:—

SONG—OCELLO.

Say, what is more dear to the heart of the brave,
As the banner of victory is waving on high;
When fall'n is the foe who fain would enslave
The children of freedom, who conquer or die.
O, yes! there's a joy more bliss can impart,
Than all the proud trophies won on the field;
It is to clasp to your bosom, the maid of your heart,
And as offerings of love, those trophies to yield.

The performance of *Pizarro* at Drury, has suggested to us the possibility of its being represented at this house with great effect. Suppose Mr. MACREADY, as *Rolla,* Mr. C. KEMBLE, as *Alonzo,* Mr. CONNOR, or Mr. ABBOTT, as *Pizarro;*—Mrs. OGILVIE, as *Elvira,* and Miss FOOTE, as *Cora*;—this would draw a good house, we are convinced.

Miss PATON is preparing to appear as *Clara* in the Opera of *The Duenna. Much ado about Nothing*, is getting-up.—*Benedick*, Mr. C. KEMBLE, *Beatrice*, Miss CHESTER.

Mons. ALEXANDRE's highly entertaining display of *Ventriloquism* continues to attract. We hear, he is preparing some *novelties.*

Songs in the Opera of "MAID MARIAN."

Ballad—Miss Tree—*A damsel stood to watch the fight.*
Song—Mr. Pearman—*The slender beech and the sapling oak.*
Song—Miss Tree—*Let us seek the yellow shore.*
Bravura—Miss Tree—*To arms! 'tis Freedom calls upon the brave.*
Ballad---Mr. Pearman---*O well do I remember that lone but lovely hour*
Duet by Miss Tree and Master Longhurst.
Quartetto—Miss Tree, Mr. Pyne, Mr. Ley, and Master Longhurst—*Listen, listen, he must be near.*
Quintette—Miss Tree, Mr. Farren, Master Longhurst, Mr. Tinney, and Mr. Ley—*Though he be now a grey, grey, friar.*
Glee and Chorus—Messrs. Pearman, Pyne, and Isaacs—*Hart and Hind are in their lair.*
Duet and Chorus—Miss Henry, Miss Dunn, &c.—*Gather each flower.*
Glee—Messrs Pearman, Pyne, Isaacs, &c.—*With hawk and hound we merrily sweep.*
Chorus—*Revenge! revenge! yon flames that shake.*
Glee and Chorus—Mrs. Boyle, Mrs. Sterling, Miss Love, &c.---*The red, red, wine, in the beaker dances.*
Sestette—Messrs. Pearman, Hunt, Taylor, Isaacs, Tinney, and Goulden—*O, bold Robin Hood, is a forester good.*
Chorus—*Shout for the Monarch! whose glorious name.*

Minor Theatres.—This Evening.

COBOURG—*Seige of Saragossa—The Podthaumanist—Lowina of Tobolski.*
SURREY—*Fatal Coral Rock—a Ballet—Miss Edmiston's Scene from Jane Shore—The Frolics of Fortune—Robin Roughead, Mr. Oxberry*
OLYMPIC.—Mr. ALEXANDRE'S *Ventriloquism.*
DAVIS'S AMPITHEATRE—*Dunoir the Base—The High Mettled Racer.*
SADLER'S WELLS—*Where's the Spigot?—Doctor Syntax in London—Harlequin's Trip to Paris*—with *The Russian Mountains.*
WEST LONDON –Various Novelties, for the Benefit of Mr. S. Beverley.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.
Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden,

This Evening, the Opera of The

MAID MARIAN.

King Richard the First, Mr. T. P. COOKE,
Prince John, Mr. EGERTON, Baron Fitzwater, Mr. W. FARREN,
Robert Fitzooth, Mr. ABBOTT,
Friar Michael, Mr. C. KEMBLE, Friar Peter, Mr. KEELEY,
Wm. Gamwell, Mr. PEARMAN, Much the Miller, Mr. PYNE,
Little John, Mr. HUNT, Allan O'Dale, Mr. J. ISAACS,

Lady Matilda Fitzwater, Miss M. TREE.

After which, (10th time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called

The Vision of the Sun;

Or, THE ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The Machinery by Mr E. Saul. The Changes, Decorations
and mechanical Machinery by Mr Bradwell and Mr W. Bradwel
The Dresses by Mr Palmer and Miss Egan.
The whole produced under the direction of Mr FARLEY.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comar,
Ebongauld, (the Genie of Uxi) Mr LEY,

Princess of Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE,
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, a new Tragedy of Julian.

New Theatre Royal, Drury Lane.

This Evening the Opera of

THE CABINET.

Prince Orlando, Mr. BRAHAM, Count Curvosca, Mr. GATTIE,
Marquis de Grand Chateau, Mr. FITZWILLIAM,
Lorenzo, Mr HORN, Whimsicu'o, Mr HARLEY, Peter, Mr DOWTON
Constantia, Miss FORDE, Leonora, Miss POVEY,
Bianca, Mrs. HARLOWE, Curioso, Mrs. H. HUGHES,
Floretta, Miss STEPHENS,

After which, (8th time) a Chinese Spectacle, in 2 acts, called

The Chinese Sorcerer;

Or, The Emperor & his Three Sons.

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Fong-Whang, the Sorcerer, Mr THOMPSON,
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Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
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Fum-Hoam, Prime Minister, Mr KING,
Bo-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. READ,
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Grand Harbour and Arsenal of the Imperial City—Stanfield.
Rude and Terrific Passage to the Enchanted Valley of Lo-Lo, with a Peep at the Tremendous Necromantic Tower of Hi-Hi—Stanfield.
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THE

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AND

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"Nothing extenuate nor set down aught in malice."

No. 431. Friday, April 11, 1823. Price 1d.

COVENT GARDEN.

THE Opera of *Maid Marian*, and the *Tale of Enchantment*, attracted a very considerable audience last night. In the former Mr. C. KEMBLE, as the jolly *Michael*, kept the audience in high good humor. The Spectacle seems to delight in a peculiar degree. In some instances three rounds of applause were bestowed on its beautiful scenery &c.

DRURY-LANE.

THE Opera of *The Cabinet* was produced here last night with the whole vocal and comic strength of the Company. Mr. BRAHAM, Mr. HORN, Miss STEPHENS, Miss FORDE, Miss POVEY executed the music delightfully; and Messrs. DOWTON, HARLEY, &c. and Mrs. H. HUGHES, maintained the comic portion of the piece excellently. The whole received great applause; as did *The Chinese Sorcerer*, which concluded the entertainments.

There is not a doubt but that there still exists with some portions of the public, a great prejudice against Theatrical entertainments, founded, in some degree, on a supposed laxity of morals among the members of that profession. We feel ourselves qualified, in some respects, to meet this erroneous idea; because, without being connected in the most distant way with any performer, we have long been close observers of their proceedings, and have heard almost all the tittle-tattle, and scandal, that have circulated regarding any of them. It is in our power, then, to say, that the Stage was never before occupied with so few objectionable characters; that all the domestic and social virtues to be found with many of its profesors; and considering them as a body, there may be found no more than the common proportions of good and bad existing in any other branches of the community. The history of our Green Rooms, of former times, certainly abounds with instances of great depravity; but the period was unfavorable to the promotion of correct conduct—the wits, and patrons of the Stage, of the day, were for the most part, debauchees, and audiences were habituated to a grossness of dialogue, that in our times would be scouted, if coming from a new author, and is hardly tolerated in the most disguised and polished language of the old writers. Actors have, of late years, therefore, been less frequently called on to sully their

memory; and suppress the blush of shame, by the delivery of pointed indelicacies. Persons of purer mind have, thus, not been deterred from bringing forward their talent to charm, and to enliven; and we might add, to *teach*; for many an admirable lesson on that extraordinary subject—*man*, in unison with the sacred precepts of our religion, is presented on the Stage with a living and peculiar force, that fixes itself on the imagination, and tends to the almost unconscious improvement of the heart and understanding. The *prejudice* which has traditionally descended against the character of theatrical persons, often causes an easy belief in every piece of scandal spread against the reputation of any particular one. Persons of liberal feeling and judgment, however, will always guard against a too easy credence of every thing they hear; and always endeavour to avoid a sweeping and ready condemnation at every breath of calumny, which is easily raised and maintained with fatal effect, against public characters.

Lines on first hearing Miss STEPHENS *sing "* AULD ROBIN GRAY."

Oh! when I hear thee sing of "Jamie far away,"
"Of Father and of Mither," and of "Auld Robin Gray,"
I listen till I think it is Jeanie's self I hear,
"And I look in thy face," with a blessing and a tear.

"I look in thy face," for my heart it is not cold,
Though winter's frost is stealing on, and I am growing old,
Those tones I shall remember as long as I live,
And the blessing and the tear shall be the thanks I give.

The tear it is for summers that so blithesome have been,
For the flowers that all are faded, and "the days that I have seen;"
The *blessing* is for thee, lassie;—may'st thou still rejoice,
Though tenderness is on thy look, and pity in thy voice.

The blessing is for thee, whose song so sadly sweet,
Recalls the music of "Lang Syne," to which my heart has beat,
Oh! may the days that shine to thee, still happiness prolong,
And ev'ry sorrow of the heart—be ended with thy song.

BATH THEATRE.—The Comedy of *The Belles' Stratagem* was played last week, at this Theatre, for the purpose of displaying the talents of Miss DANCE, and her sister, Miss L. DANCE, in the characters of *Letitia Hardy*, and *Lady Frances Touchwood*. *Letitia*, we hear, was represented in a manner really beyond praise—we learn, that it is certainly one of the best of Miss DANCE's parts; and Miss LOUISA DANCE, fully realized the high expectations which have been raised in her favor. The Play is to be repeated.

Printed by E. THOMAS, *Denmark Court, Exeter 'Change, Strand.*

New Theatre Royal, Drury Lane.

By Special *Desire.*

This Evening the Comedy of

SIMPSON AND CO.

The Characters by Messrs Terry, Cooper, Meredith, Honner, Mrs. Glover, Mrs. W. West, Miss Smithson, and Mrs. Orger.

To which will be added, the Comedy of

Three Weeks after Marriage.

Sir Charles Racket, Mr. ELLISTON, Drugget, Mr. DOWTON,
Lady Racket, Mrs. GLOVER,
Mrs. Drugget, Mrs. HARLOWE, Dimity, Mrs. ORGER.

After which, (10th time) a Chinese Spectacle, in 2 acts. called

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Theatre Royal, Covent Garden,

This Evening, (8th time) a New Tragedy, called

JULIAN.

Alfonso, disguised as Theodore Miss FOOTE,
Prince Julian, Mr MACREADY,
Ruggiero, (Duke of Melfi) Mr BENNETT,
Count D'Alba, Mr ABBOTT,
Count Leanti, Mr EGERTON,
Count Valore, Mr BAKER, Bertrone, Mr COMER,
Count Calvi, Mr CHAPMAN,
The Princess Annabel, Miss LACY,

After which, (11th time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called

The Vision of the Sun;

Or, THE ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The Machinery by Mr E. Saul. The Changes, Decorations and mechanical Machinery by Mr Bradwell and Mr W. Bradwel
The Dresses by Mr Palmer and Miss Egan.
The whole produced under the direction of Mr FARLEY.

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Oratzuma, (Heir Presumptive) Mr. Horrebow. Koran, Mrs VINING.
Quitanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE,
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The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, (by particular desire) The Way to Keep Him, &c.

THE

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AND

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No. 432. *Saturday, April* 12, 1823. *Price* 1*d.*

COVENT GARDEN.

JULIAN was performed last night, with *The Vision of the Sun.*—The pit and galleries were very full.

On Monday next, the Tragedy of *Macbeth* is to be acted, for the second time here this season, and from the manner in which Mr. MACREADY and Mrs. OGILVIE supported the two principal characters on the former evening, it will afford a very considerable treat.

It was said that Mr. HAINES, the author of the Tragedy called *Conscience*, had a new Tragedy in the hands of the Managers of this Theatre; but, we learn, that it is not the case. Mr. Haines, however, it seems, has written such a piece, and it may possibly reach the Stage. *Conscience* had many good points, but it only afforded the indication of talent for this species of writing, which experience might, possibly, render him successful in.

The admirable style in which the Comedy of *The Way to Keep Him* is acted here, will of course prove an attraction to-night. Mr. C. KEMBLE's *Lovemore* is one of the most easy, elegant, representations, that ever appeared on the stage. Miss CHESTER's *Widow Belmore*, is a very pleasing performance; and Mrs. CHATTERLEY acts Mrs. *Lovemore* in a charming manner. Of this latter lady we would say a word. Her name has been cruelly dragged before the public, and, we the other day only referred to the subject to state the injustice with which she has been treated. Mrs CHATTERLEY is the widow of Mr. CHATTERLEY, late of the English Opera House, by whom she has one child, to whose care she devotes her attention. Her husband died in great embarrassment; and we mention, as a trait of character most honorable to her, that she has, without being bound to do so, actually paid off the whole of Mr. Chatterley's debts to the amount of several hundred pounds, by payments from her weekly salary. The sentiment

that could make her do this, must be considered as a proof of a virtuous mind. In reference to the base calumny which we have alluded to, we have, from what we have seen and heard, to add the testimony of our own belief, to the opinion given by a respectable Sunday newspaper, which was as follows.

"It will be recollected by some of our readers, that a statement appeared a few days ago, in the daily papers, of an examination upon a charge of assault, in which Mrs. Chatterley's name was introduced in a manner calculated to affect that lady's reputation. We are authorised to say, from the most respectable authority, that the insinuations are totally unfounded; and that many of the particulars tending to degrade Mr. Christmas, are equally groundless. A number of documents have been put into our hands, which shew that this lady and gentleman are grossly calumniated in the Police report referred to; but we forbear to publish them, hoping that this declaration of the impression made on our own mind by the perusal of them, will answer the purpose for which they have been transmitted to us."

DRURY-LANE.

That highly comic piece, *Simpson and Co.*, was represented last night, and from the excellent acting of Mr. Terry, and the other performers, the audience were kept in continued laughter from the commencement to the end. *Three Weeks after Marriage* followed, in which Mr. Elliston was quite at home as *Sir Charles Racket:* Mrs. Glover's *Lady Racket,* is also a clever piece of acting. Mr. Dowton represented *Drugget* with humourous vulgarity. We have, however, seen this little Piece more effective on the whole. Perhaps, the risible faculties of the audience were rather too much fatigued by the odd mishaps of *Mr. Simpson,* to enjoy the disputes of Sir Charles and his lady: and then there was the impatience to see the splendid Chinese Spectacle, operating as a damper on *Three Weeks after Marriage.* Certes, the audience sat very stupidly composed until the appearance of Mr. Thompson in the clouds as the Sorcerer *Whang Fong.* The boxes were better attended than the pit and galleries.—We could not learn what Royal Personage had expressed the "Special Desire" to see these pieces.

Minor Theatres.—This Evening.

Olympic.—Mr. Alexandre's *Ventriloquism.*

Sadler's Wells—*Where's the Spigot?—Doctor Syntax in London—Harlequin's Trip to Paris*—with *The Russian Mountains.*

Surrey—*Fatal Coral Rock—a Ballet—Miss Edmiston's Scene from Jane Shore—The Frolics of Fortune—Robin Roughead, Mr. Oxberry*

Davis's Amphitheatre—*Dunoir the Base—The High Mettled Racer.*

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Marquis de Grand Chateau, Mr. FITZWILLIAM,
Lorenzo, Mr HORN, Whimsiculo, Mr HARLEY, Peter, Mr DOWTON
Constantia, Miss FORDE, Leonora, Miss POVEY,
Bianca, Mrs. HARLOWE, Curioso, Mrs. H. HUGHES,
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Bo-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. READ,
Ming, Tong, Tchu, Chiefs of a Horde of Tartar Plunderers,
Messrs. G. SMITH, DOUGLAS, RANDALL,
O-Me, Niece of the Emperor, and Princess of China, Miss SMITHSON,
Bri-Ti, Orphan Daughter of a poor Fisherman, Mrs. HUGHES,

Ning-Nang,	Ladies of the Imperial Court	Mrs. KNIGHT,
Po-Ning,		Miss POVEY,
Nan-King,		Mrs. ORGER

Yu, Pe, Li, Ta, (Ladies Attendants in the Palace of Shi-Fo)
Miss M. SMITH, Mrs. WILLMOTT, Miss PHILLIPS, Miss PITT.
Qumg-Fi, the Imprisoned Wife of the Emperor, Mrs. COVENEY.

In Act I.—A GRAND CHINESE BALLET, In Act II. A DANCE
Act I. A ROMANTIC VIEW on the Borders of Tartary—Stanfield
Grand Imperial Palace, and Court of Kein Long——Marinari.
VESTIBULE OF THE PALACE—Read, Andrews, Pitt, &c.
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SUPERB SALOON, in the Palace of Shi-Fo, with distant Landscape—Roberts
SUPPER GARDEN of O-ME's PAVILION—Roberts.
Cavern of Spectres--Marinari--Magnificent Hall of Tien, superbly decorated for

THE FEAST OF LANTERNS,

On Monday, The Stranger, with The Chinese Sorcerer.

Theatre Royal, Covent Garden;

This Evening the Comedy of

Way to Keep Him.

Sir Bashful Constant, Mr. W. FARREN,
Sir Brilliant Fashion, Mr. JONES. Lovemore, Mr. C. KEMBLE,
Sideboard, Mr. COMER, William, Mr, HORREBOW,
Tom, Mr, Mears, Pompey, Master C. Parsloe,
Lady Constant, Miss FOOTE, Migniotte, Miss GREEN,
Mrs. Lovemore, Mrs. CHATTERLEY, Muslin, Mrs. GIBBS,
The Widow Belmour, Miss CHESTER,
Furnish, Mrs. COATES, Jenny, Mrs. SEXTON.

After which, (12th time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called

The Vision of the Sun;

Or, THE ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The Machinery by Mr E. Saul. The Changes, Decorations
and mechanical Machinery by Mr Bradwell and Mr W. Bradwel
The Dresses by Mr Palmer and Miss Egan.
The whole produced under the direction of Mr FARLEY.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
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King of the Palace of Silence, Mr Comer,
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Princess of Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE,
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT. Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras (Mountains) .... (Painted by Grieve)
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THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

On Monday, Macbeth, with the new Tale of Enchantment.

THE

Theatrical Observer:

AND

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"Nothing extenuate nor set down aught in malice"

No. 433. *Monday, April* 14, 1823. *Price* 1*d.*

COVENT GARDEN.

The Comedy of *The Way to Keep Him*, was excellently acted on Saturday night, as it always has been this season. There is in Mr. C. Kemble's *Lovemore*, a reality of tone—free, elegant, and spirited—that produces the very best effect, and claims the highest admiration. The applause he met with on this last performance, was equal to what he usually obtains, particularly in this character, which must be ranked amongst his happiest efforts. Mrs. Chatterley represented *Mrs. Lovemore* with all her wonted ability; and received well-merited approbation throughout. Miss Chester's *Widow Belmour* is a very attractive performance. This lady becomes more and more engaging as she feels the proper confidence her merits should impress her with. We can never but admire Mr. Jones's *Sir Brilliant Fashion*, and smile at Mr. W. Farren's *Sir Bashful Constant*, which, although it has not the *outre* points of Liston, possesses a large share of genuine comic humor. Miss Foote's *Lady Constant* is sufficiently engaging, and Mrs. Gibbs's *Muslin* as perfect in all the requisites of a *confidente*, or confidant lady's maid, as could be desired at the most fashionable toilette. The *Spectacle* Piece, followed with its usual effect.—There was an excellent House.

Miss Eleanor Tree, a younger sister of Miss M. Tree, is, we hear, studying for the Stage, and intends to submit her pretensions to public approbation on her sister's benefit Though not destitute of musical talent, her inclination and abilities are directed principally to characters whose interest arises from the display of pathos and mental earnestness.

ANNOUNCEMENTS.

To-morrow, *The Duenna*, Carlos, Miss Hallande, Clara, (first time) Miss Paton.—On Wednesday, will be revived Shakspeare's Comedy of *Much Ado about Nothing*, Benedick, Mr. C. Kemble, Beatrice, (first time) Miss Chester.—On Thursday, Shakspeare's Tragedy of *King John*, King John, Mr. Macready, Faulconbridge, Mr. C. Kemble, Lady Constance Mrs. Ogilvie.—On Friday, will be revived the Comedy of *The Belle's, Stratagem*.—On Saturday, the Opera of *Rob Roy Macgregor*.

A NEW OPERA, in three acts, is in rehearsal, and will speedily produced.

DRURY-LANE.

The Opera of *The Cabinet* was represented for the second time this season, on Saturday evening. Mr. Braham, in his original character of *Prince Orlando*, executed his songs with powerful effect: indeed *The Polacca* was given with too much of vigour; Mr. B. sung it as if he had laid a bet with some one of the Green-Room, that he would make himself be heard in the very Lane of Drury: the gods, who admire any energetic noise, and particularly thunder harmonized, gave the Prince of vocalists some celestial shouts of approbation, which caused him to repeat this aggression on the drums of more moderate and tasteful ears. However, the wager no doubt being won, there were none of his other songs but what were in his usual chaste and beautiful style.

Miss Stephens sang with all her delightful harmony and naivete; and above all in "*The Bird.*" The duet between her and Harley, who played *Whimsiculo* in the most diverting manner, was very pleasantly given, and had to be numbered among the encores of the evening. Mr. Horn, Mrs. Austin, and Miss Forde, contributed their vocal powers to give effect to the charming music of this Opera.

The Chinese Sorcerer followed, and concluded the entertainments very agreeably, to a numerous audience.

ANNOUNCEMENTS.

To-morrow, the comic Opera of *The Castle of Andalusia*, Alphonso, Mr. Braham, Lorenza, Miss Stephens.—On Wednesday, *The Suspicious Husband*, Ranger, Mr. Elliston, Clarinda, Mrs. Davison.—On Thursday, *The Cabinet*, Prince Orlando, Mr. Braham, Floretta, Miss Stephens.—On Friday, *King Richard the Third*, Richard, Mr. Kean. On Saturday, *The Marriage of Figaro*, Count Almaviva, Mr. Elliston, Figaro, Mr. Liston, Susanna, Miss Stephens.

Minor Theatres.—This Evening.

Davis's Amphitheatre—*Dunoir the Base—The High Mettled Racer.*

Olympic.—Mr. Alexandre's *Ventriloquism.*

Sadlers Wells—*Trumps in the Dumps—Doctor Syntax in London. Harlequin's Trip to Paris*—with *The Russian Mountains.*

Cobourg—*Twm John Catty, the Welsh Rob Roy—The Siege of Saragossa.*

Surrey—A Variety of Entertainments for the Benefit of Mr. Oxberry.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.
Published by C. Harris, 25, Bow Street, Covent Garden; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening will be performed Shakespeare's Tragedy of

MACBETH.

Duncan, Mr CHAPMAN, Malcolm, Mr MASON,
Donalbain, Mr PARSLOE, Macbeth, Mr. MACREADY,
Macduff, Mr ABBOTT. Banquo, Mr EGERTON,
Fleance, Master LONGHURST, Lenox, Mr JEFFERIES,
Rosse, Mr Comer, Siward, Mr Crumpton, Seyton, Mr Claremont,
Lady Macbeth, (2nd time) Mrs OGILVIE,
Gentlewoman, Mrs. BOYLE, Hecat', Mr TAYLOR,
Witches, Mess. MEADOWS, BLANCHARD, and EVANS,
Apparitions, Mr Norris, Miss Boden.

After which, (13th time) a New Splendid Melo-Dramatick Tale of Enchantment, [from Incidents in the Peruvian Tales] called

The Vision of the Sun;

Or, THE ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The Machinery by Mr E. Saul. The Changes, Decorations
and mechanical Machinery by Mr Bradwell and Mr W. Bradwel
The Dresses by Mr Palmer and Miss Egan.
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King of the Palace of Silence, Mr Comer,
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THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, The Duenna, with The Vision of the Sun.

New Theatre Royal, Drury Lane.

This Evening the Opera of

THE STRANGER.

The Stranger, Mr. YOUNG, Count Wintersen, Mr. MERCER,
Baron Steinfort, Mr. YOUNGE, Mr. Solomon, Mr. TERRY,
Peter, Mr HARLEY, Francis, Mr PENLEY, Tobias, Mr POWELL,
Mrs. Haller, Mrs. W. WEST, Countess, Mrs. GLOVER,
Charlotte, Mrs. HUGHES, Savoyards, Misses POVEY & FORDE.

After which, (12th time) a Chinese Spectacle, in 2 acts, called

The Chinese Sorcerer;

Or, The Emperor & his Three Sons.

The Music by Mess. T. COOKE, PARRY, and HORN, The Overture by T. Cooke
The Dances composed by Mr. NOBLE.
The Scenery by Messrs. Marinari, Stanfield, Roberts, Andrews, Read, Pitt, and Seyward.—The Dresses, by Mr Banks, Miss Smith, &c. &c.
The Embellishments, Properties, & Characteristic Decorations by Mr Kelly

Kein-Long, Emperor of China, Mr POWELL,
Fong-Whang, the Sorcerer, Mr THOMPSON,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
Sons of the Empire,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM,
Fum-Hoam, Prime Minister, Mr KING,
Be-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. READ,
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SUPPER GARDEN of O-ME's PAVILION—Roberts.
Cavern of Spectres—Marinari—Magnificent Hall of Tien, superbly decorated for

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THE

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No. 434. Tuesday, April 15, 1823. Price 1d.

COVENT GARDEN.

THE performance of *Macbeth*, by Mr. MACREADY, and *Lady Macbeth*, by Mrs. OGILVIE, drew hither, last night, an elegant, and, in most parts, a numerous audience. Both the gentleman and the lady exerted themselves on this occasion with renewed vigour, and gave the leading points of their respective characters, with an effect that produced loud testimonies of approbation. We can with truth say, that the whole performance of this interesting Tragedy was superior to that we last witnessed here, and the audience appeared to feel the transcendant acting which was exhibited in the chief parts, with more than usual delight.

The Vision of the Sun followed.

DRURY-LANE.

THE Play of *The Stranger* was acted last night, when Mr. YOUNG represented the *Stranger*, with the most marked effect. He makes a more severe and philosophical misanthrope than Mr. C. KEMBLE—he does not make us feel by his representation the intensity of the smothered affection which the latter gentleman displays with more heartfelt warmth. Yet Mr Young's performance is admirable in every other point. In describing his wrongs to *Steinfort*, he delivered himself in the most powerful and moving manner.

Mrs. WEST's *Mrs. Haller* is not without merit; but she never pleases greatly in representing the feelings in a high state of agitation. In those parts where she had to suppress such feelings, and with mildness to shew her sufferings, she was every thing that could be wished. To give a perfect picture of Mrs. Haller requires superior tragic powers, which Mrs. West cannot be said to possess. Her true line is genteel comedy, and out of that we never wish to see her, for there she shines.

Mr. TERRY's *Solomon* was good, and Mr. HARLEY's *Peter* very queer. Mr. YOUNGE's *Steinfort* we did not much admire. Mr. PENLEY acted *Francis* very well, but he is hardly steady enough. Mrs. H. HUGHES represented *Charlotte* extremely well. The song by Miss POVEY was charmingly sung—There was a good House.

Mr. BRAHAM will to-night introduce—"The Anchor's Weighed,"—"Is there a heart"—"Ye gloomy Caves."—"On this cold flinty Rock."—with Mr. HORN, the duet of "All's Well."—and the ballad, "He was famed for deeds of arms."

Miss COOKE, (the daughter of Mr. T. COOKE, the Composer of Drury Lane Theatre) whom we last year had the pleasure of hearing at the Argyle Rooms, on the occasion of her father's benefit Concert, intends, we perceive, to take a Benefit at those elegant Rooms, on her own behalf, on the 8th of next month. The talent she then put forth, and the improvement which, we understand, has since taken place in her vocal powers, qualify this young lady to claim a share of public patronage, which, we find, will be further courted by a most able Selection of favorite Pieces of Music, executed by some of our most distinguished Professors.

OLYMPIC—MONS. ALEXANDRE'S Ventriloquial Wonders we think are never to cease. –He nightly astonishes and entertains numbers by his varieties of voice, and the humorous scenes it creates.

COBOURG—(Acted to-night,) *Tom John Catty, the Welsh Rob Roy—The Siege of Saragossa.*

SURREY—(Acted to-night,) *Two Real Esquimaux Indians—Will Watch—A Divertisement—The Fatal Coral Rock.*

PROLOGUE, Recited by his Grace, the DUKE OF DEVONSHIRE, at the Chiswick Theatricals—Written by the Hon. G. LAMB.

Whenever man's free character can range,
Through nature's rich illimitable change;
Whenever liberty her smile can give.
Still mid' her offspring doth the DRAMA live:
And oft the muse, 'mid Freedom's deepest night,
Has raised her voice in tyranny's despite.
I need not ask how those before we view,
What GARRICK dictated as SHAKSPEARE'S due:
Nor how those honors promptly should be paid,
To him ourselves have known, to KEMBLE'S shade.
If these are honoured, our's at least the meed,
Of humbly following where the *mighty* lead;
And days have been, if much, to memory dear,
Can sanction aught our present pastimes here.
If e'er our sires have doff'd, nor felt a shock,
Their full-dress buckrams for THALIA'S frock,
Here high-praised BURLINGTON might erst have plac'd,
His rich proscenium with Palladian taste;
Satiric POPE might here, a courteous guest,
Have deigned a Prologue of instructive zest;
Or HOGARTH lent, (nard by his grave is green)
Some comic touches to enrich the scene,
Or GARRICK'S leisure train'd, and calm'd the fears,
Of awkward Gentlemen and novice Peers.
What tho' these names are aweful, more we dread,
The puny living than the mighty dead.
Then if dark dawns bring holidays in vain,
If Suns won't shine when Almanacks ordain;
If when gay Easter asks Heaven's brightest arch,
Its sparks are fog-bound in ungenial March;
Blame not that we have sought, an in-door crew,
Our own diversion by diverting you.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening, the Opera of

THE DUENNA.

Don Jerome, Mr. BLANCHARD, Carlos, Miss HALLANDE,
Antonio, Mr LARKIN, Ferdinand, Mr DURUSET,
Isaac, Mr FAWCETT, Father Paul, Mr BARTLEY,
Father Francis, Mr. Norris, Father Austin, Mr. Tinney,
Lay-Brother, Mr. Barnes, Lopez, Mr. Evans, Lewis, Mr. Henry,
Sancho, Mr. Louis.

The Duenna, Mrs DAVENPORT, Louisa, Miss LOVE,
Clara, (1st time) Miss PATON,
Louisa, Miss LOVE, Camille, Miss HENRY, Inis, Miss GIFFORD.
Nun, Miss PARRIN.

After which, (14th time) a New Tale of Enchantment, called

The Vision of the Sun;

Or, THE ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The Machinery by Mr E. Saul. The Changes, Decorations
and mechanical Machinery by Mr Bradwell and Mr W. Bradwel
The Dresses by Mr Palmer and Miss Egan.
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New Theatre Royal, Drury Lane.

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The Castle of Andalusia.

Alphonso, Mr. BRAHAM, Fernando, Mr HORN,
Pedrillo, Mr. HARLEY, Spado, Mr. KNIGHT,
Don Scipio, Mr GATTIE, Don Cæsar, Mr. G. SMITH,
Sanguino, Mr King, Calvette, Mr Randall, Rapino, Mr Yardley,
Philippo, Mr. Millar, Vasquez, Mr Turnour,
Catalina, Mrs. H. HUGHES, Isabella, Mrs. HARLOWE.
Lorenza, Miss STEPHENS, Victoria, Miss FORDE,

After which, (13th time) a Chinese Spectacle, in 2 acts, called

The Chinese Sorcerer;

Or, The Emperor & his Three Sons.

The Music by Mess. T. COOKE, PARRY, and HORN, The Overture by T. Cooke
The Dances composed by Mr. NOBLE.
The Scenery by Messrs. Marinari, Stanfield, Roberts, Andrews, Read, Pitt, and Seyward.—The Dresses, by Mr Banks, Miss Smith, &c. &c.
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Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
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Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM,
Fum-Hoam, Prime Minister, Mr KING,
Bo-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. READ,
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Ning-Nang,	Ladies of the Imperial Court	Mrs. KNIGHT,
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Qumg-Fi, the Imprisoned Wife of the Emperor, Mrs. COVENEY.

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No. 435. *Wednesday, April* 16, 1823. *Price* 1*d.*

COVENT GARDEN.

The Opera of *The Duenna* was performed here last night, and in a highly effective manner. The principal attraction was Miss Paton's first appearance as *Clara*, and she fully supported her high vocal reputation obtained in other characters. To attempt to distinguish the merits of her various songs would be useless, where all gave the greatest delight. But the effect of "*Adieu thou dreary Pile*," was such, that the audience broke through their wise determination not to *encore*, and caused her to sing it a second time. This song was the only one in the Piece that was encored, but there were several attempts to confer this supposed mark of favor on other songs executed by Miss Paton, and also by Miss Hallande, and Miss Love. Miss Hallande, as *Carlos*, was loudly applauded in "*Sure such a pair*," and her other airs. And Miss Love, (who improves most rapidly,) as *Louisa*, was equally well received.

The Comic portion of this Opera was admirably supported by Mr. Fawcett, as the cunning *Isaac;* and by Mr. Blanchard, as *Don Jerome*, and Mrs. Davenport, as the *Duenna*.

DRURY-LANE.

The Opera of *The Castle of Andalusia*, was changed to *The Haunted Tower*, last night. At the commencement of the second act, no apology having been made, a general uproar took place. Miss Stephens, Messrs. Fitzwilliam and Gattie, came on, but were obliged to retire, by the vociferations of "*Off!*"—"*off!*" and "*Apology!*" Mr. Younge advanced and said, that the Manager had directed him to inform the audience, that notice had been given of the change, by bills being stuck about the theatre, (one of which he held in his hand)—he was, however, obliged to make his exit, by the vehement cries of "*Cause!*"—"*Cause!*"—and "*Who is ill!*" Miss Stephens, &c. again came on, and again were obliged to retire. Mr. Younge re-appeared, and said, that Mr. Horn was the person taken ill. Several voices in the pit called out "*Mr. Braham's songs are required.*" Mr. Younge again made his exit, amidst loud calls for "Braham!"—Mr. Harley then entered and said—"Ladies and Gentlemen, I am most respectfully deputed from Mr. Braham, (*a laugh*) to say, that as he has several songs, and a duet to sing with Miss Povey, an opportunity would not occur for the introduction of *all* those referred to, but he will sing *one* between the acts." This pacified the mal-contents, and the opera then went on smoothly.

Miss STEPHENS appeared unwell, consequently could not give her usual effect to her songs.—She was encored in the duet with Mr. HARLEY. BRAHAM sang the "*Bewildered Maid,*" in his best style, and introduced "*Is there a heart,*" which he was to have sung in *The Castle of Andalusia,* between second and third acts, and received a general encore.

Cobourg Theatre.

THIS Theatre is generally very successful in its Melo-dramatic Pieces, and it has been as much so as usual in its production of last Monday entitled, "*Twm Catty ; the Welsh Rob Roy.*" This has certainly a good many points of attraction ;—containing, with an enteresting plot, some touches of humor. The re-introduction, of *Sir John Falstaff,* by a modern pen, is, however, too hazardous an attempt. The Knight, notwithstanding, is rendered a conspicuous humorist. The following is the story on which the Piece is founded.

Thomas John, the Son of Catherine, was a Welshman of noble birth, and betrothed in marriage to Elinor, the Lady of Llandisent, who was looked on with an eye of desire by Sir Roderick Arundel, an English Knight, high in the favor of King Henry IV. and who possessed the Castle of Cerrig Cennan, near Cardigan ; presuming on his court favour, he ventured to attack the Castle of Twm John Catty, (the familiar abreviation of his name) burned it to the ground, and carried off the Lady Elinor ; Twm John Catty, in the heat of his vengeance for this outrage, turned his arms against the Castle of Cerrig Cennan, which he likewise reduced to ashes, but failed in regaining possession of his beloved Elinor. The influence of Arundel procured, for this act of retaliation, Twm John Catty to be proclaimed an outlaw; his Father and Mother were seized as hostages for his behaviour, and perished of grief and hardship in confinement ; thus stung to madness by a sense of injury, and a proclaimed Outlaw, Twm John Catty resolved to visit his wrongs on mankind at large in the character of a Bandit Chieftain ; his career as which, was characterised no less by his bold daring, than his magnanimity and generosity to all those, whose weakness or misfortunes had a claim on his forbearance. In the famous rebellion of Mortimer and the Percies, when the insurgent Army retreated into Wales, Twm John Catty was easily persuaded by his countryman, Glendower, to join himself to the ranks opposed to the English King. After the death of Hotspur and total defeat of the rebel army, Twm John Catty retreated to his native mountains, and was there left to bear alone the whole force of royal vengeance. He held out most valiantly to the last, and having secreted his beloved Elinor in a remote Mountain Cavern, determined to defend himself to the latest breath, and in the last attack which was made on him, after a desperate conflict, he fell head-long from the summit of his Cavern, to the depth beneath, and was dashed to pieces. The spot where this catastrophe happened, and which is called to this day, Twm John Catty's Cave, is still exhibited to the curious Traveller."

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Comedy of The

Suspicious Husband.

Mr Strickland, Mr POPE, Frankly, Mr COOPER,
Bellamy, Mr MERCER, Ranger, Mr ELLISTON,
Jack Meggot, Mr PENLEY, Buckle, Mr COVENEY,
Tester, Mr KNIGHT, Simon, Mr Hughes, William, Mr Crooke,
Harry, Mr Douglas, John, Mr. Brown, Richard, Mr Honner,
Chairmen, Messrs Read and Walker,
Clarinda, Mrs DAVISON, Mrs Stricland, Mrs ORGER,
Lucetta, Mrs H. HUGHES, Jacintha, Mrs W. WEST.
Milliner, Miss Smith, Landlady, Mrs Coveney, Maid, Miss Phillips.

After which, (14th time) a Chinese Spectacle, in 2 acts, called

The Chinese Sorcerer.

The Music by Mess. T. COOKE, PARRY, and HORN, The Overture by T. Cooke
The Dances composed by Mr. NOBLE.
The Scenery by Messrs. Marinari, Stanfield, Roberts, Andrews, Read, Pitt, and Seyward.—The Dresses, by Mr Banks, Miss Smith, &c. &c.
The Embellishments, Properties, & Characteristic Decorations by Mr Kelly
Kein-Long, Emperor of China, Mr POWELL,
Fong-Whang, the Sorcerer, Mr THOMPSON,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM,
Fum-Hoam, Prime Minister, Mr KING,
Bo-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. READ,
Ming, Tong, Tchu, Chiefs of a Horde of Tartar Plunderers,
Messrs. G. SMITH, DOUGLAS, RANDALL,
O-Me, Niece of the Emperor, and Princess of China, Miss. SMITHSON,
Bri-Ti, Orphan Daughter of a poor Fisherman, Mrs. HUGHES,
Ning-Nang, Po-Ning, Nan-King, Ladies of the Imperial Court — Mrs. KNIGHT, Miss FORDE, Mrs ORGER,
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Theatre Royal, Covent Garden,

This Evening, the Comedy of

Much Ado about Nothing.

Don Pedro, Mr. CONNOR, Don John, Mr. HUNT,
Count Claudio, Mr ABBOTT, Benedick, Mr. C. KEMBLE,
Leonato, Mr. EGERTON, Antonio, Mr. BARTLEY,
Friar, Mr CHAPMAN, Conrad, Mr COMER, Verges, Mr KEELEY,
Borachio, Mr HORREBOW, Dogberry, Mr W. FARREN,
Balthazar, Mr BAKER, Sexton, Mr JEFFERIES,
Seacoal, Mr King. Oatcake Mr Barnes,
Hero, Miss FOOTE. Beatrice, (first time) Miss CHESTER,
Ursula, Miss GREEN, Margaret, Miss SHAW,

In Act 2. A MASQUERADE AND DANCE.
And Steevens's Glee of "*Sigh no more, Ladies.*"

After which, (15th time) a New Tale of Enchantment, called

The Vision of the Sun.

The Overture & Music composed, selected & arranged by Mr WARE
The Machinery by Mr E. Saul. The Changes, Decorations
and mechanical Machinery by Mr Bradwell and Mr W. Bradwel
The Dresses by Mr Palmer and Miss Egan.
The whole produced under the direction of Mr FARLEY.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
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Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
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Marquis de Grand Chateau, Mr. FITZWILLIAM,
Lorenzo, Mr HORN, Whimsiculo, Mr HARLEY, Peter, Mr DOWTON

Constantia Miss FORDE, Leonora, Mrs. AUSTIN,
Floretta, Miss STEPHENS, Crudelia, Mrs KNIGHT.
Bianca, Mrs. HARLOWE, Curiosa, Mrs. H. HUGHES,

After which, (15th time) a Superb Spectacle, in 2 acts, called

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The Music by Mess. T. Cooke, Parry, and Horn, The Overture by T. Cooke
The Dances composed by Mr. Noble.

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James Gurney, Mr. Crumpton, Executioner, Mr. Norris,
Robert Faulconbridge, Mr. Parsloe, English Herald, Mr. Jefferies,
Philip, King of France, Mr. EGERTON,
Lewis, the Dauphin, Mr. ABBOTT, Prince Arthur. Miss BODEN,
Archduke of Austria, Mr. COMER, Chatillon, Mr BAKER,
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New Theatre Royal, Drury Lane.

The CABINET, is, unavoidably postponed, in consequence of th following note addressed to Mr. ELLISTON.

"No. 2, Harley Street, Cavendish Square, Four o'Clo

"Doctor LATHAM, with respectful Compliments to Mr. ELLIST informs him, that the severe Indisposition of Miss STEPHENS, r ders it totally impossible for her to perform this Evening"

Acted this Evening.

The School for Scanda

Sir Peter Teazle, Mr. TERRY, Sir Oliver Surface, Mr. DOWTO Charles Surface, Mr. ELLISTON, Joseph Surface, Mr. COOPE Sir Benj. Backbite, Mr. HARLEY, Moses, Mr. KNIGHT, Lady Teazle, Mrs DAVISON, Mrs. Candour, Mrs. GLOVE

After which, (15th time) a Superb Spectacle, in 2 acts, calle

The Chinese Sorcerer.

Or, the Emperor and his Three Sons.

The Music by Mess. T. COOKE, PARRY, and HORN, The Overture by T.C *The Dances composed by Mr. NOBLE.*

Fong-Whang, the Sorcerer, Mr THOMPSON,
Kein-Long, Emperor of China, Mr POWELL,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARL
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGH
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLI
Fum-Hoam, Prime Minister, Mr KING,
Bo-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. R
Ming, Tong, Tchu, Chiefs of a Horde of Tartar Plunderers,
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Cavern of Spectres—Marinari—Magnificent Hall of Tieu, superbly decora

THE FEAST OF LANTERNS,

To-morrow, Richard the Third, and The Chinese Sorcerer.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice*"

No. 437. *Friday, April* 18, 1823. *Price* 1*d.*

DRURY-LANE.

YESTERDAY afternoon, we learnt that Miss STEPHENS was so severely indisposed, that she could not appear in the Opera of *The Cabinet*, announced for that evening. A note was about half-past four o'clock, received by Mr. ELLISTON from DOCTOR LATHAM, her Physician, which we inserted in a third Edition, and which intimated the unfortunate circumstance that deprived the public of the gratification of hearing her sing that evening. The Manager lost no time in causing bills to be posted around the Theatre, giving notice of this event, and stating that the Comedy of *The School for Scandal* would be performed instead of *The Cabinet*. Some persons, no doubt, felt the disappointment of not hearing the charming music of that Opera, but numbers were well satisfied with the idea of seeing the above mentioned sterling Comedy, and so a very considerable audience were assembled, who had no reason to regret having taken their seats. As the representation of the Comedy was a work of haste, it will not surprise any one, that we have to state our having seen it acted here in a superior manner, taking it altogether. Yet there was the *Sir Peter Teazle*, of Mr. TERRY; the *Lady Teazle*, of Mrs. DAVISON; the *Charles Surface*, of Mr. ELLISTON, &c. &c. to admire. The acting of Mr. TERRY in his character was good; partaking, of course, of all his peculiarities—the stiff gait—the angular action—the rigid look—the hard tone—yet he bore his humor about him, and made us feel its force on many occasions. Mrs. DAVISON has long triumphed in *Lady Teazle:* she is perfect mistress of the character; and in wheedling her *Sir Peter*, is sure always to win over her audience.

Mr. ELLISTON is ever vivacious as the gay *Charles*—in this character he is second to none but Mr. C. KEMBLE. For our saying he is *second* at all to any one, he must pardon us—it is our province to speak the truth, and not to flatter. We have no unjust nor unworthy motives to influence our opinions, or conduct, whatever false notions may be formed us. We scorn to *unduly* uphold any individual or body who possesses merit, at the expense of another who is likewise entitled to distinction. This will be understood where we mean it should.

Mr. COOPER's *Joseph Surface* is a very respectable performance, but no more. He always looks like a gentleman, but he does not make a refined hypocrite. Mr. DOWTON, we thought, was a little drowsy in *Sir Oliver:* but he might have appeared so from the habit of seeing him in some of his admirable *peppery* characters, in which he is always sure to carry the house with him.

Mr. KNIGHT, represents *Moses,* excellently:—but, was his wig in character?—we rather think not—he seemed to have poked his hand into the wig-closet in the dark, and to have clapped on the first he laid hold of, which proved a perfect dandy, very unsuitable to his Duke's-place costume. We liked Mr. HARLEY's *Sir Benjamin Backbite*—only he bites with such good humour. Mr. GATTIE's *Crabtree,* was not bad—and MIS. GLOVER's *Mrs. Candour,* was very good—and MRS. KNIGHT's *Lady Sneerwell,* was appropriately done—and Mr. PENLEY, and Mr. POWELL—and—and—but it is enough to say the audience appeared amused, and that was sufficient for manager, actors, and all.

The Chinese Sorcerer followed with all his attractive Magic, which, amongst other things, we observed, converted a few empty benches in the Galleries into sixpences and shillings.

COVENT GARDEN.

THE tragedy of *King John* was again performed last night, to a numerous audience. Mr. MACREADY, as *John,* displayed his energy and skill with considerable effect. Mr. C. KEMBLE's *Faulconbridge,* was as entertaining and effective as ever. The audience seemed to make a peculiar application to certain existing public events, when he delivered the indignant speech to the King, at the Peace with France.

> O, inglorious league!
> Shall we, upon the footing of our land,
> Send fair-play orders, and make compromise,
> Insinuation, parley, and base truce,
> To arms invasive? Shall a beardless boy,
> A cocker'd silken wanton brave our fields,
> And flesh his spirit in a warlike soil,
> Mocking the air with colours idly spread,
> And find no check? Let us, my liege, to arms;
> Sweep off those base invaders from the land;
> * * * * * * * * * * *

At these words the whole audience joined in cheers.

MRS. OGILVIE's *Lady Constance* is a very fine performance. Throughout the Piece there was considerable applause.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchange.

New Theatre Royal, Drury Lane.

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Richard the Third.

King Henry, Mr. POPE, Prince of Wales, Miss G. CARR,
Duke of York, Master R. CARR, Duke of Glo'ster, Mr. KEAN,
Duke of Buckingham, Mr PENLEY, Tressel, Mr YOUNGE,
Earl of Richmond, Mr COOPER, Duke of Norfolk, Mr THOMPSON,
Lord Stanley, Mr POWELL, Sir Robert Brackenbry, Mr KING,
Lady Anne, Mrs W. WEST, Duchess of York, Mrs KNIGHT,
Elizabeth, Queen of Edward the Fourth, Mrs GLOVER,

After which, (16th time) a Superb Spectacle, in 2 acts, called

The Chinese Sorcerer;

Or, the Emperor and his Three Sons.

The Music by Mess. T. Cooke, Parry, and Horn, The Overture by T. Cooke
The Dances composed by Mr. Noble.

Fong-Whang, the Sorcerer, Mr THOMPSON,
Kein-Long, Emperor of China, Mr POWELL,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM,
Fum-Hoam, Prime Minister, Mr KING,
Be-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. READ,
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Ning-Nang,	Ladies of the Imperial Court	Mrs. KNIGHT,
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SUPERB SALOON, in the Palace of Shi-Fo, with distant Landscape—Roberts
SUPPER GARDEN of O-ME's PAVILION—Roberts.
Cavern of Spectres—Marinari—Magnificent Hall of Tien, superbly decorated for

THE FEAST OF LANTERNS.

Tomorrow, The Castle of Andalusia, and The Chinese Sorcerer.

of making love. His *Courtall* was not of the Drawing-Room School. When Mr. BAKER next plays *Saville*, and walks forth into the street, would it not be more correct to put his chapeau on his head? And when Mr. BARNES next represents *Dick*, the groom, and is sent a message out of doors, should he not cover his head, also, according to the custom of this country? Miss FOOTE was a charming *Lady Frances Touchwood*---a young, inexperienced, new-made wife, with very virtuous sentiments—much affection and reverence for her husband, but an overwhelming eagerness to see the world, lead on by the mirthful *Widow Racket*, very excellently acted by Mrs. GIBBS; and aided and assisted by the rather tame *Miss Ogle*, of Miss LOVE.

The Vision of the Sun continues to attract greatly.

DRURY-LANE.

THERE was a numerous and very genteel audience here last night, to see Mr. KEAN in his eminent character of *Richard*. This gentleman's return to his triumphs in this metropolis, after a Bonapartean movement and triumph in the Irish metropolis, was marked with much satisfaction by his friends. He exerted himself with all his usual talent, and was, to the last dying speech, applauded to the "very echo." The other characters of the Tragedy were supported by their former representatives, with great propriety; and Mr. COOPER among them, holds a distinguished place, by the sonorous vigour, and manly deportment, which he displays in *Richmond*. We beg to observe that at the conclusion, on the rushing in of a body of Richard's troops, after the tyrant's death, the contest which Richmond maintains against them is very ridiculous. These troops are staid by a flourish of a trumpet, and instantly mingle with the soldiers of Richmond, without the slightest indication of submission. The conquered should at least make a shew of surrender---and Richmond might then give a signal of pardon and friendship.

In *The Chinese Sorcerer*, which followed, we have to remark amongst other attractions, the Dances and Music, which do great credit to the composers.

It is with great pleasure that we find Miss STEPHENS is so speedily restored to health. Perhaps, the public are entirely indebted for this to the skill of DOCTOR LATHAM, her Physician; and, if so, the Public must certainly feel very grateful to that worthy gentleman. We only hope that the Doctor's opinion is in full accordance with the propriety of her coming out so soon, after a severe indisposition. And we take the liberty to suggest to the audience of this evening, to be as profuse as they please of applause, but *not to fatigue their fair favorite with* ENCORES.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden.

This Evening the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr EGERTON, Owen, Mr BLANCHARD,
Rashleigh Osbaldistone, Mr ABBOTT, Dougal, Mr COMER,
Francis Osbaldistone, Mr DURUSET, Capt. Thornton, Mr CONNOR
Rob Roy, Mr MACREADY, Major Galbraith, Mr TAYLOR,
Baillie Nicol Jarvie, Mr W. FARREN, Macstuart, Mr MEARS,
Allan, Mr Norris, Macvittie, Mr Atkins, Andrew, Mr Crumpton,
Jobson, Mr King, Sergeant, Mr Grant, Saunders Wylie, Mr Claremont

Dianna Vernon, Miss M. TREE, Martha, Miss GREEN,
Jane Macalpine, Miss SHAW, Helen Macgregor, Mrs FAUCIT,
Mattie, Mrs Sterling, Hostess, Mrs Coates, Katty, Mrs Hudson.

After which, (18th time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE.
The whole produced under the direction of Mr FARLEY.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE
King of the Palace of Silence, Mr Comer,
Ebongun'd, (the Genie of Uxi) Mr LEY,

Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras (Mountains) ..... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode... The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lion.
AND THE ROYAL PALACE OF PERU.

On Monday, Macbeth, and The Vision of the Sun.

New Theatre Royal, Drury Lane.

This Evening the Opera of

The Cabinet.

Prince Orlando, Mr. BRAHAM, Count Curvoso, Mr. GATTIE,
Marquis de Grand Chateau, Mr. FITZWILLIAM,
Lorenzo, Mr HORN, Whimsicu'o, Mr HARLEY, Peter, Mr DOWTON

Constantia Miss FORDE, Leonora, Mrs. AUSTIN,
Floretta, Miss STEPHENS, Crudelia, Mrs KNIGHT.
Bianca, Mrs. HARLOWE, Curiosa, Mrs. H. HUGHES,

After which, (17th time) a Superb Spectacle, in 2 acts, called

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The Music by Mess. T. COOKE, PARRY, and HORN, The Overture by T. Cooke
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No. 439. *Monday, April* 21, 1823. *Price* 1*d.*

COVENT GARDEN.

THE Operatic Piece of *Rob Roy*, with *The Vision of the Sun*, were acted on Saturday to an overflowing Pit and Galleries, and tolerably filled Boxes.

The Performance to-night of *Macbeth*, by Mr. MACREADY, and *Lady Macbeth*, by Mrs. OGILVIE for the third time, will, no doubt prove a fair balance of attraction to the tragic talent of KEAN and YOUNG, in *Othello* and *Iago*, at Drury.—Great houses are expected.

DRURY-LANE.

THE Opera of *The Cabinet*, was again presented on Saturday night. Miss STEPHENS looked a little delicate, but sang with all her wonted brilliancy and taste. The audience most loudly applauded her, and she accordingly repeated her first song, and the duet with Mr. BRAHAM, although it was very doubtful, in the first instance, whether they wished her to undergo the additional fatigue—many, indeed, opposed it—but Miss Stephens is too good-natured—she should take care of herself. A wit near us, to whom a sentiment of this nature was uttered, replied—"Yes, I should advise her to *husband* her resources." Mr. BRAHAM sang with powerful effect, and had some encores. Mrs. AUSTIN, Miss FORDE, and Mr. HORN, added their vocal talents. Mr. HARLEY, as *Whimsiculo* was the very life and soul of the comic part of the piece: and Mrs. HUGHES makes a very pleasant, saucy *Curiosa*.—There was a good house.

DUBLIN THEATRE.—CLARA FISHER.—*The Freeman's Journal* of the 16th instant, mentions Miss CLARA FISHER's reception on the previous evening, in the characters of *Little Pickle*, and *The Actress of All Work*, as being "the most successful *debut* that has been made in Dublin within their recollection." The same Paper justly observes, that "the performances of this charming child have nothing of *rote* in them. She trusts entirely to the impulse of her feelings, which always teach her what is right to be done, and the best way of doing it." The writer adds—"We never saw an audience more delighted, than was that of last night, nor one which testified its pleasure with more warmth. Loud and general applause followed not only every scene, but every speech, every song, every dance."

Edinburgh Theatre. April 14.—On Saturday night a three act play, founded on the novel of *Peveril of the Peak*, and under that title, was performed here. We understand it is an improved version of a drama first produced at the Surrey Theatre. It is the least successful of any of its predecessors of the same school, and was chiefly interesting as it recalled to memory some of the fine scenes in the original; but to those who had not read the novel it could scarcely be intelligible. The only characters sufficiently identified with their originals were those of Christian and Fenella. The character of Sir Geoffrey Peveril is a failure; and that of Hudson, necessarily put into the hands of a child, although it might pass as an agreeable puppet, is even more absurd than in the novel. The fanatic Bridgenorth is also but indifferently brought forward, and Julian and Alice, like Diana and Frank in Rob Roy, are reduced to two sighing lovers, who have little else to do than to vent their passion in an occasional song. The Countess of Derby, King Charles, and Buckingham, also figure a little in the drama; but divested of the spirit of the original portraitures. The story of the drama opens with Julian's leaving the Isle of Man on a mission for the Countess of Derby, and embraces many of the following incidents of the novel, but wants sufficient connection or explanation. In regard to the acting, it must be admitted that the performers in general made the most of the bad materials they had to work with. Miss S. Booth, late of Covent Garden Theatre, was the Fenella, which she performed with great spirit, and to her exertions any success the play met with was mainly owing. The part of the cool, deep, hypocritical villain Christian, is one of those characters particularly suited to Mr. Calcraft's talents, and he obtained, of course, much applause in the delineation. Mr. Murray was very amusing in Lance Outram, and Mrs. Deborah Dibbich had a very good representative in Miss Nicol; but we were sorry to see Mackay brought forward as the elder Peveril; and wonder it did not occur to the Manager to put it into the hands of Mr. Butler. The character of the Countess of Derby was well suited to Mrs. Renaud; but she had little opportunity for displaying her talents. The scenery and dresses were appropriate. The Play was announced for repetition this evening, with the general concurrence of a numerous audience, although there were a few dissentients; but their opposition was neither very loud nor decided.

Miss S. Booth, is, we hear, in great favor not only with the audiences, but with some of the most distinguished families in Edinburgh, who have paid her the most marked attentions. It is matter of astonishment with many here, that she is not again a permanent member of one of the companies of our patent Theatres.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden.

This Evening will be performed Shakespeare's Tragedy of

MACBETH.

The Overture and Symphonies beetween the acts by Mr. WARE.
The Vocal Music by MATTHEW LOCK.

Duncan, Mr CHAPMAN, Malcolm, Mr MASON,
Donalbain, Mr PARSLOE, Macbeth, Mr. MACREADY,
Macduff, Mr ABBOTT. Banquo, Mr EGERTON.
Fleance, Master LONGHURST, Lenox, Mr JEFFERIES,
Rosse, Mr Comer, Siward, Mr Crumpton, Seyton, Mr Claremont,

Lady Macbeth, (3rd time) Mrs OGILVIE,
Gentlewoman, Mrs. BOYLE, Hecat', Mr TAYLOR,

Witches, Mess. BLANCHARD, MEADOWS, and EVANS,
Apparitions, Mr Norris, Miss Boden.

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To-morrow, Maid Marian, and The Vision of the Sun.

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This Evening will be performed Shakespeare's Tragedy of

OTHELLO.

Othello, Mr KEAN, Cassio, Mr COOPER, Iago, Mr YOUNG,
Duke of Venice, Mr KING, Brabantio, Mr POWELL,
Gratiano, Mr. MEREDITH, Lodovico, Mr THOMPSON,
Montano, Mr MERCER, Roderigo, Mr PENLEY,
Desdemona, Mrs W. WEST, Emilia, Mrs GLOVER,

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Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice*"

No. 440. *Tuesday, April* 22, 1823. *Price* 1*d.*

DRURY-LANE.

The renewed junction of the powers of Messrs. Kean and Young, in the characters of *Othello* and *Iago*, last night, bore all before it. These mighty leaders never exerted their skill with greater success, and never were received with more triumphant cheers, than what were, on this occasion, bestowed on their efforts, by the crowded and brilliant audience. The terrific agitations of jealousy and revenge in the one, and the easy, villainous, hypocrisy of the other, formed specimens of fine acting that have seldom been so fully displayed. Mr. Cooper, in *Cassio*, performed well, particularly in the drunken scene, where applause was bestowed on him. Mr. Penley's *Roderigo*, is appropriately executed.

Mrs. W. West makes a charming *Desdemona*. Mrs. Glover, as *Emelia*, gave the sentiment on the villain who had wronged her mistress, with great success. Loud cheering ensued at the close, and on the announcement of the repetition of the Tragedy for Friday next.

To-morrow, the Tragedy of *Cymbeline*. Leonatus Posthumos, Mr. Kean, Iachimo, Mr. Young.

The Opera of the *Travellers*, or, *Music's Fascination*, is to be revived at this Theatre, in which some of the Chinese Scenery, so much admired in the New Afterpiece, will be introduced.

The Chinese Spectacle, in consequence of this arrangement, will not be performed after to-morrow evening.

COVENT GARDEN.

The Tragedy of *Macbeth*, was last night acted here, for the third time this season, with all the former distinguished success. Mr. Macready, and Mrs. Ogilvie, frequently received the highest marks of approbation from a numerous and elegant audience.

To-morrow, the Comedy of *Much Ado about Nothing*, Benedick, Mr. C. Kemble, Beatrice, Miss Chester.

Mathews, after enriching himself by the exercise of his powerful talents at the expense of the *Yankies*, is now on the seas on his return to England.

Miss Atkins, whose father and brother were lost in the Alert Packet, is from the kind sympathy of Mr. Harris, the Proprietor, to be allowed to have an early Benefit, as the support of her family, consisting of her mother, and three young sisters, has chiefly devolved upon her. *(Dublin Theatre)*

His Excellency the Duke San Lorenzo, (late Spanish Ambassador to the Court of France) will honor the Royal Cobourg Theatre with his presence this evening, to witness the splendid Melo-drama of *The Siege of Saragossa.*

Mr. Kenny, whose dramas have so often delighted us, is just arrived from Paris with a new Opera, which is intended for Drury Lane Theatre, and in which very accurate measure is taken of the talents of Miss Stephens, Braham, and our favorite Liston.

Mr. Bromley, late of Drury Lane Theatre, has announced his intention to give an Evening's *Readings and Recitations* at Shade's *Concert Rooms*, Soho Square, on Thursday next. This gentleman has long been a Teacher of Elocution, and his present Readings will, therefore, be instructive, as well as entertaining.—The following are the subjects.

PART FIRST.

Introduction—Brief Lecture on the Importance of correct and impressive Elocution to all;—and, in particular, to Persons designed for Public Stations.

Authoritative Harangue—*Jove forbids all intervention of the Gods, between the Greeks and Trojans.*—Pope's Hom. Il.

Pathetic Narrative—*Story of Le Fevre*—Sterne.

Heroic Description—*The Power of Music—An Ode to St. Cecilia's Day*—Dryden.

Dramatic Climax—*Catastrophe of the Revenge*—Young.

PART SECOND.

Plaintive Admiration—*Threnus Histrionicus—A Monody on the Death of Kemble*—Original.

Comic Narrative—*Monsieur Tonson*—Taylor.

Pathetic Simplicity—*The Spirit of the Hill.*—Original.

Varied Expression—*Ode to the Passions*—Collins.

PART THIRD.

Sublime Meditation—*Selection from Night-Thoughts*—Young.

Varied Narrative—*The Picture, a terrific Tale*—Anon.

Mingled Passions—*Fragments of a M.S. Drama, intituled "A Winter's Night."*—Original.

TO CORRESPONDENTS.

The letter of "*A great Admirer of the Drama,*" to-morrow.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.
Published by C. Harris, 25, Bow Street, Covent Garden; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening the Opera of

MAID MARIAN.

Richard the First, King of England, Mr. T. P. COOKE,
Prince John, Mr EGERTON, Baron Fitzwater, Mr W. FARREN,
Robert Fitzooth, Mr ABBOTT, Lord Lacy, Mr HORREBOW,
Sir Ralph Montfaucon, Mr BAKER, Abbot of Rubygill, Mr Atkins,
Friar Michael, Mr C. KEMBLE, Friar Peter, Mr KEELEY,
Sir William o'the Lee, Mr Chapman, Sir Guy of Gamwell, Mr Barnes
William Gamwell, Mr PEARMAN, Much the Miller, Mr PYNE,
Little John, Mr Hunt, Allan O'Dale, Mr Isaacs, Whitehorn, Mr Ley,

Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT, Village Lass, Miss DUNN,
Minstrels, Mesdames, Boyle, Sterling, and Love.

After which, (20th time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE.
The whole produced under the direction of Mr FARLEY.
Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,

Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.
The following is a Succession of the Scenery.
The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, Much Ado about Nothing, with The Vision of the Sun.

New Theatre Royal, Drury Lane.

This Evening the Opera of

Castle of Andalusia.

Alphonso, Mr. BRAHAM, in which Character he will introduce *" The Anchor's weighed," (from the Americans)—" Is there a heart"* Recitative, *" Ye gloomy caves."* Air; *" On this cold flinty rock,"* The Duet of *" All's Well,"* with Mr, HORN. And the Ballad of *" He was famed for deeds of Arms."*

Fernando, Mr HORN,

Pedrillo, Mr. HARLEY, Spado, Mr. KNIGHT,

Don Scipio, Mr GATTIE, Don Cæsar, Mr. G. SMITH,

Sanguino, Mr King, Calvette, Mr Randall, Rapino, Mr Yardley,

Philippo, Mr. Millar, Vasquez, Mr Turnour,

Catalina, Mrs. H. HUGHES, Isabella, Mrs. HARLOWE.

Lorenza, Miss STEPHENS, Victoria, Miss FORDE,

After which, (19th time) a Superb Spectacle, in 2 acts, called

The Chinese Sorcerer ;

Or, the Emperor and his Three Sons.

Fong-Whang, the Sorcerer, Mr THOMPSON,

Kein-Long, Emperor of China, Mr POWELL,

Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,

Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,

Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM,

Fum-Hoam, Prime Minister, Mr KING,

Bo-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. READ

Ming, Tong, Tchu, Chiefs of a Horde of Tartar Plunderers,
Messrs. G. SMITH, DOUGLAS, RANDALL.

O-Me, Niece of the Emperor, and Princess of China, Miss. SMITHSON,

Bri-Ti, Orphan Daughter of a poor Fisherman, Miss CUBITT,

Ning-Nang, Po-Ning, Nan-King, Ladies of the Imperial Court — Mrs. KNIGHT, Miss FORDE, Mrs HARLOWE

Quang-Si, the Imprisoned Wife of the Emperor, Mrs. COVENEY.

In Act I.—A GRAND CHINESE BALLET, In Act II. A DANCE

Act I. A ROMANTIC VIEW on the Borders of Tartary—Stanfield

Grand Imperial Palace, and Court of Kein Long——Marinari.

VESTIBULE OF THE PALACE—Read, Andrews, Pitt, &c.

Marine Cottages of Zam-Ti, Pe-Kin, and Kan-Fu. Ascent of the Golden Galley and Conflagration of the Cottages—Stanfield.

Act II.—ILLUMINATED MARINE PAVILION.—Roberts.

Picturesque Dwelling of Pe-Kin and Bri-Ti—Stanfield.

Grand Harbour and Arsenal of the Imperial City—Stanfield.

Rude and Terrific Passage to the Enchanted Valley of Lo-Lo, with a Peep at the Tremendous Necromantic Tower of Hi-Hi—Stanfield.

Interior of the Marine Pavilion of O-Me—Marinari.

SUPERB SALOON, in the Palace of Shi-Fo, with distant Landscape—Roberts

SUPPER GARDEN of O-ME's PAVILION—Roberts.

Cavern of Spectres--Marinari--Magnificent Hall of Tien, superbly decorated for

THE FEAST OF LANTERNS,

To-morrow, Cymbeline, with The Chinese Sorcerer

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 441. *Wednesday, April* 23, 1823. *Price* 1*d.*

DRURY-LANE.

O'KEEFE's whimsical Opera of *The Castle of Andalusia* was, at length, produced here, last night. This Piece in its writing will not bear any very strict criticism; but on the whole it is entertaining. The music is in general pleasing; and as executed by the vocalists on this occasion, had considerable attractions; although, we must confess, that the introduced songs of Mr. BRAHAM, as *Alphonso*, drew most attention. This gentleman was in fine voice, and sang the celebrated song of "*The Anchor's weighed*," very finely. "*On this cold flinty rock*," was also given with superior effect. The duet with Mr. HORN, of "*All's well*," was rapturously encored, and the ballad of "*He was famed for deeds of arms.*" Mr. Braham is not the man to tamely sing in praise of the ladies, he, therefore, gave "*Is there a heart*," with peculiar delicacy of expression.

Mr. HORN was *Fernando*, and sang with considerable taste. Mr. MILLER, as *Phillipo*, sang two songs very well; and Mr. G. SMITH, as *Don Cæsar*, was encored in "*At the peaceful*." The chief humor of the Piece, was, of course, in the keeping of *Pedrillo* and *Spado*, represented by Mr. HARLEY and Mr. KNIGHT. The former acted with most comic effect as the mock *Fernando*, and, in the courting-scene particularly, kept the audience in continued laughter. There is an eternal good humor in Harley's face and tones, that renders him a great favorite with all who prefer the allegro to the penseroso. Mr. KNIGHT acted *Spado* with much broad humor.

Miss STEPHENS represented *Lorenza*, and her single song of "*Love! Gay illusion!* was beautiful sung. Miss POVEY as *Victoria*, sang with her usual effect. Mrs. H. HUGHES made a very good *Catalina*.

There was a crowded and genteel audience.

COVENT GARDEN.

THE operatic Piece of *Maid Marian* was acted, last night, when Mr. C. KEMBLE as the merry *Friar Michael*, was as pleasant and courageous as ever. A joke or a blow the jolly Friar has always at hand, and it is impossible to avoid smiling at his manner of putting forth either. Miss M. TREE sang and acted very pleasantly, as the

fair Maid of Arlingford. The whole music of this Opera does great credit to the taste of the composer, Mr, Bishop. The glees are particularly fine, and are ably executed by Messrs. Pearman, Pyne, Isaacs, Hunt, &c.

The Vision of the Sun followed with all its resplendent beauties of scenery.—There was a very good house.

We understand that the whole of the best seats of the boxes have been taken for some days, to see the Comedy of *Much Ado about Nothing*, to be acted to-night The admirable manner in which it was represented on the first night, particularly by Mr. C, Kemble and Miss Chester, has not failed to create much desire to see the performance.

To the Editor of The Theatrical Observer.

Mr. Observer,

I wish to ask, through the medium of your very useful and accommodating Publication, why both the Theatres persevere in performing those "Spectacles," *every Evening*, of which the Town seem to be so completely tired. I don't mean to say that they are not very splendid productions, and suitable to the Easter week, when they were first brought out; but to continue them night after night, to the exclusion of many sterling Afterpieces, is what I, as a Play-goer, have to complain of; for there is now no alternative if one wishes to see a good play performed, but to go home to bed as soon as it is finished, or to set out a parcel of nonsense with gorgeous Scenery, which one has endured for three or four nights before. If the Managers of both Theatres wish to "run" those pieces, (which I admit must have cost them considerable sums in getting up) let them be performed *three days* in the week, and let our Country Cousins gaze in astonishment at the *finery*. But pray don't exclude such entertaining afterpieces as the "*Duel*," for instance, and "*Simpson and Co.*," which I am convinced, have been more applauded, than all the Scenery that can possibly be produced, In the hope, that you may be able to give both Houses a hint of what the Public so much desire, and by that means "do the State some service."

I am, Sir, &c. &c.

A Great Admirer of the Drama.

We would say to our Correspondent, "Every one to his Taste," and heartily do *we* join with him in the desire to see a good Farce now and then. Managers, however, conceive as long as their splendid Spectacle Pieces *draw*, and that, at the same time, their first Pieces are of sterling quality, they are doing their duty to the Public, and promoting their own interests. This we cannot deny—yet might they not do both, by affording some variety in the Afterpieces?—The Drury Lane Spectacle, we perceive, is about to be laid aside entirely.

A Report of Covent Garden Theatrical Fund, with Mr. Fawcett's excellent Speech, to-morrow.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening will be performed Shakespeare's Tragedy of

CYMBELINE,

Leonatus Posthumus, Mr. KEAN,
Cymbeline, Mr POWELL, Cloten, Mr. PENLEY,
Iachimo, Mr YOUNG,
Arviragus, Mr. MERCER, Belarius, Mr. TERRY,
Guiderius, Mr. COOPER, Madan, Mr. KING,
Lewis, Mr. Thompson, Locrine, Mr Coveney, Philario, Mr Willmott,
Pisanio, Mr YOUNGE, Varus, Mr Turnour,
Caius Lucius, Mr Pope, Cornelius, Mr Meredith,
Imogen, Mrs. W. WEST,
Queen, Mrs. KNIGHT, Helen, Miss PHILLIPS.

In Act II. The Glee of "*Hark, the Lark at Heaven's gate sings.*"
And a Dance, composed by Mr. NOBLE.

After which, (19th time) a Superb Spectacle, in 2 acts, called

The Chinese Sorcerer ;

Or, the Emperor and his Three Sons.

Fong-Whang, the Sorcerer, Mr THOMPSON,
Kein-Long, Emperor of China, Mr POWELL,
Zam-Ti, Mr. COOPER, Kan-Fu, Mr. PENLEY, Pekin, Mr. HARLEY,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr FITZWILLIAM
Fum-Hoam, Prime Minister, Mr KING,
Bo-Hea, Sow-Shong, Captains of the Guard, Mr. WALKER, and Mr. READ.
Ming, Tong, Tchu, Chiefs of a Horde of Tartar Plunderers,
Messrs. G. SMITH, DOUGLAS, RANDALL,
O-Me, Niece of the Emperor, and Princess of China, Miss. SMITHSON,
Bri-Ti, Orphan Daughter of a poor Fisherman, Miss CUBITT,

Ning-Nang,	Ladies of the Imperial Court	Mrs. KNIGHT,
Po-Ning,		Miss FORDE,
Nan-King,		Miss PHILLIPS

Quang-Si, the Imprisoned Wife of the Emperor, Mrs. COVENEY.

In Act I.—A GRAND CHINESE BALLET, In Act II. A DANCE

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Grand Imperial Palace, and Court of Kein Long——Marinari.
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Marine Cottages of Zam-Ti, Pe-Kin, and Kan-Fu. Ascent of the Golden Galley and Conflagration of the Cottages—Stanfield.

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Grand Harbour and Arsenal of the Imperial City—Stanfield.
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Interior of the Marine Pavilion of O-Me—Marinari.
SUPERB SALOON, in the Palace of Shi-Fo, with distant Landscape—Roberts
SUPPER GARDEN of O-ME's PAVILION—Roberts.
Cavern of Spectres—Marinari—Magnificent Hall of Tien, superbly decorated for

THE FEAST OF LANTERNS,

To-morrow, Othello, with The Chinese Sorcerer

ful remembrance presents to my mind, one, in whom those perfections *were* all united—(Here Mr. Charles Kemble rushed out of the room apparently much affected at the allusion to his deceased brother)—an actor whom we have but lately lost—and one who justly stood rich in the respect of every dramatic critic, possessed of taste and learning. It must be confessed that the endowments I have enumerated are a rare combination of the gifts of nature, and the acquirements of art, but John Kemble enjoyed them in an eminent degree, and if I am permitted to touch upon his *moral* character, and to declare that he was an affectionate relative, a steady friend, and an exemplary Christian—one who (amongst all his other readings) did not forget that Book, which was the best of all—then, Gentlemen, I think the stage may be proud indeed of having possessed such a member; and I should ill discharge my duty as its advocate, to suffer this day to pass without offering my feeble tribute to his memory. Great, however, as Mr. Kemble was, we have now only to lament the *man*, for the *actor* had made his bow to you some years back. But, Gentlemen, we are called upon now to lament another loss—to *us* heavy indeed; one which I may, perhaps, be permitted to call not more a *public* loss, than, to us a domestic calamity—a loss which every Gentleman who has been in the habit of frequenting our meeting, will not fail, on this day, to be painfully reminded. He "who was wont to set the table in a roar,"—he whom our illustrious Chairman so often graciously condescended to encourage in delighting us with his "York! you're wanted" is no more!—*He*, poor fellow, is now indeed wanted. As John Kemble might be called the Sir Joshua Reynolds of his art: so John Emery may fairly be stiled the Morland of it—for truth and nature, archness and simplicity, he was as conspicuous *on* the stage, as for suavity, integrity, and every manly feeling *off* it. I am sure, Gentlemen, it must be a heartfelt satisfaction to you to know, that by your support of this Institution, we have been enabled to assist our departed friend's family with £75 per annum.—40*l.* to his widow, and 35*l.* to his aged mother. I am aware it has been said, (by those who are ever ready to take the ill-natured side) that our poor friend should not have had occasion for this assistance: and it is one of my chief inducements for entering on this subject, to rescue his memory from this aspersion. *I* know the contrary to be the fact;—*I* know what his income was, and I fearlessly declare, that with his feeling heart, and numerous family, (branching into many affectionate ramifications, but converging into the more tender interest of six children, most of whom his parental fondness induced him to educate for liberal professions,) it was not possible for him to be beforehand with the world, much less, (cut off as he was in the prime of his existence) could it be expected that he should be independent. I confess I loved him—every body who knew him must have done so; for in him were combined a rare assortment of talents, blended with an extraordinary proportion of good nature, good humor, and every companiable qualification. He was a painter by tasie, a musician by education, a poet by necessity, and an actor by nature; in short, I know nothing in which any other man excelled, where my friend was deficient, except perhaps, evil speaking, lying, and slandering, and in these he was a baby in ignorance.

"Gentlemen, if this Institution had done nothing beyond the assistance it has afforded my poor friend's family, I am sure there is not an individual who ever subscribed to it, but would think his patronage well bestowed;—but I assure you, we have many humble claimants whose necessities are as imperious, (though their talents were not so conspicuous) who entirely look up to us for support. I therefore do most fervently entreat you on this day to continue your liberality, and I pledge myself it shall be administered with promptitude, impartiality, and gratitude."

This Address was delivered in an admirable manner, and made a powerful impression on the company.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening will be performed Shakespeare's Tragedy of

KING JOHN.

King John, Mr MACREADY, Prince Henry, Master C. Parsloe,
Earl of Pembroke, Mr MEARS, James Gurney, Mr CRUMPTON,
Earl of Essex, Mr HORREBOW, Earl of Salisbury, Mr CONNOR,
Hubert, Mr BENNETT, Faulconbridge, Mr C. KEMBLE,
Robert Faulconbridge, Mr PARSLOE, Prince Arthur, Miss BODEN,
English Herald, Mr Jefferies, Archduke of Austria, Mr Comer,
Philip, King of France, Mr EGERTON, Chatillion, Mr BAKER,
Lewis, the Dauphin, Mr ABBOTT, Executioner, Mr Norris,
Cardinal Pandulph, Mr Chapman, French Herald, Mr Hunt,
Citizens of Augiers, Mess Atkins, Collet, Vedy.
Lady Constance, Mrs OGILVIE,
Queen Elinor, Mrs. VINING, Lady Faulconbridge, Mrs STERLING,
Blanch, of Castile, Miss FOOTE.

After which, (22nd time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE.
The whole produced under the direction of Mr FARLEY.
Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.
The following is a Succession of the Scenery.
The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lion.
AND THE ROYAL PALACE OF PERU.

To-morrow, The Comedy of Errors, with The Vision of the Sun

New Theatre Royal, Drury Lane.

This Evening the Opera of The

Marriage of Figaro.

Count Almaviva, Mr ELLISTON,
Fiorello, Mr HORN. Basil, Mr G. SMITH,
Figaro, Mr LISTON,
Antonio, Mr HARLEY, Sebastian, Mr YARDLEY,
Cherubino, the Page, Mrs H HUGHES,

Countess Almaviva, Mrs AUSTIN,
Barbarina, Miss POVEY, Marcellina, Miss CUBITT
Susanna, Miss STEPHENS,

Vassals, Villagers, &c

THE DANCE,

Composed by Mr. Noble.

Principal Dancers—Mr NOBLE, Mr OSCAR BYRNE,
Mrs NOBLE, Mrs OSCAR BYRNE.

After which, (19th time) a Comedy in 2 acts, called

Simpson and Co.

The Principal Characters by

Mr TERRY, Mr COOPER,
Mr MEREDITH, Mr HONNER,
Mrs GLOVER, Miss SMITHSON,
Mrs W. WEST, and Mrs ORGER,

To conclude with (8th time,) in 1 act, the Farce of

Deaf as a Post.

The Principal Characters by

Mr LISTON, Mr COOPER, Mr GATTIE, Mr FENLEY,
Miss CUBITT, Miss SMITHSON, Mrs HARLOWE, Mrs ORGER.

To-morrow, Othello, with Killing no Murder.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 443. *Friday, April* 25, 1823. *Price* 1*d.*

COVENT GARDEN.

SHAKSPEARE'S Play of *King John* was acted, last night, when Mr. MACREADY again represented the violent, weak-minded *John*, with considerable discrimination. We do not account this character one of Mr. Macready's best performances, yet he seizes many occasions to make points in his peculiar forcible manner. His acting in the scene where the Pope's Nuncio is treated by the Monarch with disdain, afforded an opportunity for a display of his talents, as well as the scene with *Hubert*, when he hints to him his deadly wishes with respect to the Young Prince. Here Mr. Macready received some well-merited applause.

Mr. C. KEMBLE'S *Faulconbridge*, the more it is seen, the more is it enjoyed. It is an admirable instance of a free and bold style of acting, utterly free from *vulgarity*, which too often attends exertions in that line of performance. There were frequent shouts of laughter, with loud applause, at his liberties of speech and action, levelled at his *legitimate* brother—and also at the gallant *Austria* with his calf-skin, Lion's hide. Mrs. OGILVIE represented *Lady Constance* with all her former distinction. Mr. BENNETT, as *Hubert*, gave much effect to the chief points of his part.

The Vision of the Sun was afterwards exhibited, and gave equal delight to what it has conferred on former audiences who have seen its scenic wonders. The house became crowded in the course of the evening. The *Slips* are now closed—the reason assigned is, that certain *light o'loves* romped too much there, to the disturbance of the audience.

ANNOUNCEMENTS.

Due Notice will be given of the next representation of the popular new Farce of *THE DUEL.*

THE VISION OF THE SUN; or, The ORPHAN OF PERU, continuing to be received by overflowing audiences with the most brilliant success, will be repeated to-morrow—after which it must be withdrawn for one week, on account of the enquiries made at the Box-Office, for the last new Pantomime of *HARLEQUIN AND THE OGRESS, or, The SLEEPING BEAUTY OF THE WOOD.*

DRURY-LANE.

The Opera of *The Marriage of Figaro*, was again brought forward last night, on Mr. Liston's return to this Theatre from his trip to the country. We have no new feature of the performance to point out. The music was admirably executed, particularly by Miss Stephens, and Mrs. Austin, as *Susanna*, and the *Countess*. And Mr. Horn, Mr. G. Smith, Miss Cubitt, &c. contributed their vocal assistance very agreeably.

An unpleasant circumstance occurred in the third act. Whilst Mr. Elliston, as *Count Almaviva*, was in the midst of the fair groupe, Mr. Liston, as *Figaro*, says—"There he is, as usual, like a Grand Turk in the Seraglio."—A cry of "Shame!"—"Shame!" was uttered by several persons in one quarter of the boxes.

Mr. Elliston advanced in evident surprise, and addressed a few words to that quarter, which we could not distinctly hear, but understood, that they expressed his ignorance of the cause of these marks of disapprobation—that if it was levelled at the performance, the parties knew its nature, and were not there by compulsion.—Applauses followed—and then all went on smoothly.

ANNOUNCEMENTS.

The Opera of *The Travellers; or, Music's Fascination*, will be immediately revived at this Theatre, in which some of the Chinese Scenery, so much admired in the New Afterpiece, will be introduced. The Characters will be announced in the course of the week.

Cobourg Theatre.

On Tuesday Evening, the Duke of San Lorenzo, late Ambassador from the Court of Spain at Paris, honoured this elegant and popular place of amusement with his presence. The announcement of his intended visit had attracted a fashionable and overflowing audience, comprising many foreigners of distinction.—His Excellency on his arrival about nine o'clock, was received and conducted to his box by Mr. Rorauer, Box-book and House-keeper, and his assistants, and his entrance was hailed by the numerous assemblage with a degree of enthusiasm that seemed highly gratifying to the feelings of his Excellency, who noticed it with evident complacency. The performance of *The Siege of Saragossa* commenced shortly after the arrival of the Duke, and the avidity and enthusiasm with which every allusion that bore, in the slightest degree, on the present state affairs with Spain, was seized by the audience, must have removed all doubt on the mind of his Excellency, as to the feelings of the British Public on that momentous subject. The Duke seemed pleased with the Spectacle, and on retiring expressed himself highly delighted with his visit to the Theatre.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening Shakspeare's

Comedy of Errors.

The Music by Mr. BISHOP.

Solinus, Duke of Ephesus, Mr. EGERTON,
Antipholis of Ephesus, Mr. DURUSET, Ægeon, Mr. CHAPMAN,
Dromio of Ephesus, Mr. W. FARREN,
Antipholis of Syracuse, Mr. JONES, Dr. Pinch, Mr. BARNES,
Dromio of Syracuse, Mr. BLANCHARD, Balthazar, Mr. TAYLOR,
Ceremon, Mr. PYNE, Angelo, Mr. CLAREMONT,
Ctesiphon, Mr ISAACS, Cleon, Mr. Atkins, Chares, Mr. Jefferies,

The Abbess, Mrs. FAUCIT, Lesbia, Miss SHAW,
Hermia, Miss GREEN, Kitchen Wench, Mrs. COATES,
Adriana, Miss PATON, Luciana, Miss M. TREE.

After which, (23rd time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE.
The whole produced under the direction of Mr FARLEY.
Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cuseo. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lion
AND THE ROYAL PALACE OF PERU.

To-morrow, The Jealous Wife, and The Vision of the Sun.

New Theatre Royal, Drury Lane.

This Evening will be performed Shakespeare's Tragedy of

OTHELLO.

Brabantio, Mr POWELL, Cassio, Mr COOPER,
Duke of Venice, Mr KING,
Montano, Mr MERCER, Iago, Mr YOUNG,
Othello, Mr. KEAN,
Gratiano, Mr MEREDITH, Roderigo Mr PENLEY,
Lodovico, Mr THOMPSON,
Leonardo, Mr Yardley, Julio, Mr E. Crooke,
Marco, Mr Douglas, Luca, Mr Turnour,
Paulo, Mr Read, Messenger, Mr Willmott,
Antonio, Mr Coveney, Giovanni, Mr Honner,
Desdemona, Mrs WEST, Emilia, Mrs GLOVER.

To conclude with the Farce of

Killing no Murder!

Sir Walter Wilton, Mr GATTIE,
Jack Wilford, *(as Bradford)* Mr MERCER
Mr Apollo Belvi, Mr LISTON, Tap, Mr GIBBON
Buskin, Mr. HARLEY, who will introduce
Manager Strut was Four Feet High.
Chairmen, Messrs. Read, and Walker,
Mrs Watchet, Mrs HARLOWE,
Miss Nancy, *(with the Shepherd Boy)* Miss POVEY,
Fanny, Miss CUBITT,

To-morrow, an Opera in which Mr Liston and Miss Stephens will appear, with Simpson and Co, and Love, Law, and Physic.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 444. *Saturday, April* 26, 1823. *Price* 1*d.*

COVENT GARDEN.

SHAKSPEARE'S *Comedy of Errors*, with the introduced Music, was represented last night, when the characters were filled as before. This Play was well selected to form into an Opera, by taking the Songs from Shakspeare's other Pieces. The Music is very delightful, and has added another wreathe to Mr. Bishop's brow, from the taste he has shewn in his own compositions and arrangements, and in his Selections from those celebrated Composers, ARNE, SIR J. STEVENSON, STEVENS, and MOZART. The execution of the vocal, as well as the instrumental music, was excellent in the principal parts. Miss PATON, as *Adriana*, and Miss M. TREE, as *Luciana*, sang most delightfully. They were warmly applauded and encored in *"Tell me where is Fancy bred?"* and Miss Paton received an enthusiastic encore for her brilliant and beautiful song of—

> Lo! here the gentle lark, weary of rest,
> From his moist cabinet mounts up on high,
> And wakes the morning, from whose silver breast
> The sun ariseth in true majesty.

Her notes accompanied by, and in unison with the flageolet, formed the purest harmony ever heard—they were at once powerful, soft, and sweet—the ear never was more gratified. The comic parts were very pleasantly sustained, particularly by Messrs. JONES, FARREN, and BLANCHARD.

Mr. C. KEMBLE takes for his Benefit on *Wednesday* next, *As You Like It*, and the last celebrated Pantomime of *Harlequin and the Ogress; or, the Sleeping Beauty of the Wood.*

DRURY-LANE.

EVERY time Messrs. KEAN and YOUNG join their forces, they are sure to make prize of additional treasures for the state they serve. As *Othello*, and *Iago*, last night, they again shewed how powerfully they could command the feelings of their audience. The laughable acting of Messrs. LISTON and HARLEY, in the Farce of *Killing no Murder*, formed a happy conclusion to the entertainments.

BATH THEATRE.—Miss BRUNTON is engaged at this Theatre for six nights. She appeared on Monday last as *Albina Mandeville*, in the Comedy of *The Will*; on Wednesday, as *Belinda*, in *All in the Wrong*; and yesterday was to act *Clarinda*, in *The Suspicious Husband*. She has been favored with the highest marks of public approbation, receiving from crowded audiences, three rounds of applause at some of her best points. The two Misses DANCE, with Miss L. KELLY, have been acting with her. VINING, who is a great favorite here, goes to the Haymarket Theatre on its next opening. *Jack Meggot*, in the last named Comedy, was to be represented by "A GENTLEMAN."—We may, perhaps, hear more of him: or like many other "GENTLEMEN" he may never be seen again, but as a merry tragedian in the obscurity of a barn, or at an Amateur Theatrical Establishment as a dull comedian.

DUBLIN THEATRE, April 22.—The Comedy of *The Heir at Law* was performed on Saturday evening, to a full and fashionable house. The part of Doctor Pangloss was sustained by Miss CLARA FISHER, with singular fidelity: so perfect was her personation of the pedantic, pragmatic Pedagogue, that we do not know any actor of the present day, whose performance of it could "shew compare" with hers. She dressed the character admirably, and although it was a *full length portrait*, she, nevertheless, looked it "to the life." Her delivery of the text was quaint and pertinent; amid the several quotations we noticed some *original* ideas which were well introduced, and given with great point. The after-piece was *The Spoiled Child*, in which this *prodigious* little wonder performed *Little Pickle*, better than we recollect ever to have seen it played before. In *The Duenna*, last night, she acted *Isaac Mendoza* with rich comic effect: and afterwards as the *Four Mowbrays*, astonished and delighted every one by her versatility of talent. Mr. FARREN takes for his Benefit to-night, the comedy of *All in the Wrong*, with *Ruganlino*, and an *Arcadian Masque*. On this occasion a new *Drop Scene* is to be exhibited for the first time, representing a beautiful and picturesque view of a Village and Lands, laid out according to the plan of Mr. OWEN, for the improvement of the condition of the working classes in this country. Mr. HAMERTON, Jun. is to point out to the audience the uses of the Buildings, &c.

The Ontinian Lectures of this year have commenced with one upon the subject of the Dramatic Writers, and the ancient Chorus, partly to bespeak attention to a Play intended to be performed at one of the Winter Theatres before they close for the season.

TO CORRESPONDENTS.

Nine o'Clock.—W. S. is just received—We shall notice the subject on Monday.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Opera of The

Marriage of Figaro.

Count Almaviva, Mr ELLISTON,
Fiorello, Mr HORN, Basil, Mr G. SMITH,
Figaro, Mr LISTON,
Antonio, Mr HARLEY, Sebastian, Mr YARDLEY,
Cherubino, the Page, Mrs H HUGHES,
Countess Almaviva, Mrs AUSTIN.
Barbarina, Miss POVEY, Marcellina, Miss CUBITT
Susanna, Miss STEPHENS,

Vassals, Villagers, &c

THE DANCE,

Composed by Mr. NOBLE.
Principal Dancers—Mr NOBLE, Mr OSCAR BYRNE,
Mrs NOBLE, Mrs OSCAR BYRNE.

After which, the Farce of

Love, Law, & Physic.

Doctor Camphor, Mr J. BARNES, Andrew, Mr KNIGHT,
Captain Danvers, Mr PENLEY, Coachman, Mr W. H. WILLIAMS,
Lubin Log, Mr. LISTON,
Flexible, Mr HARLEY, who will sing *The Humours of a Play-house*
John Brown, Mr HUGHES, Waiter, Mr COVENEY,
Laura, Miss CUBITT, *with a new Song, composed by Mr* PERRY,
Mrs Hillary, Mrs ORGER, Maid, Mrs COVENEY,

To conclude with (20th time) a Comedy in 2 acts, called

Simpson and Co.

The Principal Characters by
Mr TERRY, Mr COOPER,
Mr MEREDITH, Mr HONNER,
Mrs GLOVER, Miss SMITHSON,
Mrs W. WEST, and Mrs ORGER,

On Monday, Cymbeline, with (*by most particular desire*) The Chinese Sorcerer.

Theatre Royal, Covent Garden.

This Evening the Comedy of

The Jealous Wife.

Lord Trinket, Mr JONES, Sir H. Beagle, Mr FAWCETT,
Mr Oakley, Mr. C KEMBLE, Major Oakley, Mr BARTLEY,
Charles Oakley, Mr ABBOTT, Russet, Mr BLANCHARD,
Capt. O'Cutter, Mr CONNOR, Paris, Mr PARSLOE,
Robert, Mr Lonis, Tom, Mr Atkins, John, Mr Mears,

Mrs Oakley, Miss CHESTER,
Harriet, Miss FOOTE, Lady Freelove, Mrs GIBBS,
Toilette, Miss SHAW, Betty, Miss GREEN,

After which, (24th time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE.

The whole produced under the direction of Mr FARLEY.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI. Tacmar, Mr T. P. COOKE
King of the Palace of Silence, Mr Comer.
Ebongauld, (the Genie of Uxi) Mr LEY,

Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
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The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lion
AND THE ROYAL PALACE OF PERU.

Monday, King Henry the Eighth, with Harlequin and the Ogress.

THE

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AND

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" Nothing extenuate nor set down aught in malice "

No. 445. *Monday, April* 28, 1823. *Price* 1*d.*

COVENT GARDEN.

THE Comedy of *The Jealous Wife* was acted here on Saturday night in an excellent manner; and was followed by *The Vision of the Sun.* There was a better attended house than could have been expected from the wet weather.

DRURY-LANE.

WE regret to have to state, that Mr. ELLISTON was suddenly taken ill on Saturday afternoon, and was unable to appear as *Count Almaviva,* in the Opera of *The Marriage of Figaro;* Mr. PENLEY took the part at a short notice, and did it as much justice as could be expected. The Opera, in all other respects, was performed in the same superior manner as before. In the Farce of *Love, Law, and Physic,* Mr. LISTON, and Mr. HARLEY, kept the audience in continual mirth.

A POOR ACTOR.—It is with a view of drawing public attention to the state of an unfortunate and a most distressed individual, that we insert the following which first appeared in *The Glasgow Chronicle,* addressed to its Editor by Mr. RYLEY, author of " *The Itinerant.*" As to Mr. PARKINS, we doubt not he can and will defend his character for humanity.

To J. W. Parkins, Esq. Late Sheriff of London.

SIR,—It is with considerable regret I find myself under the unpleasant necessity of addressing you thus publicly, having in vain sought for redress in behalf of an unfortunate individual, by private communication. About this time last year you were induced to address the Editor of the *Glasgow Courier,* inclosing a £1. note, from observing a Letter of mine in the *Glasgow Chronicle,* describing in terms of truth the dreadful state in which I found Alexander Cuthill, formerly Manager of many respectable Theatres in the North. This most piteable object then 87, had been for 16 years a cripple, nearly in a state of nudity, destitute, friendless, and forlorn, in a dark corner of a glass-house at the foot of Jamaica-street in this town: his bed consisted of a few rags laid on cinders and bricks, an old mat being his almost only covering, whilst his sustenance chiefly depended on the commiseration of the poor workmen, who not only gave him shelter, but shared with him their homely meal. This description, more at large, drew from you, by the warm impulse of the moment, the undermentioned letter; and, fearful that the more weighty concerns in which, most probably, your valuable time is occupied, may, in some measure, have obliterated, or cooled the warmth of your then feelings, I shall take the liberty to give your *memory a gentle jog,* by transcribing a part of your letter, which now lies before me.

To the Editor of the Glasgow Courier, *April* 30, 1822.

SIR,—It is with feelings easier described than expressed, I have read an extract of a letter from a Mr. S. W. Ryley, the author of the *Itinerant.* The account that he has given of the distressed state of Cuthill, the actor, is truly horrible, and its being allowed to exist, is disgraceful to human nature. I knew poor Cuthill in his plenitude when manager of a company of players at Carlisle, and with whom, though a boy at the time, forty years ago, I was a great favourite, more particularly, his daughter, Mrs. Hamilton, who was called a good

actress in her time, and who on many occasions took me with her to the play, and where I have beheld with delight the *elegant* Cuthill perform the part of *Alexander the Great*, and Mrs. Hamilton that of *Roxalana*, at which time Mr. Perry, the late Proprietor of the *Morning Chronicle*, acted in subordinate situations, receiving a few shillings a week for doing the drudgery of the stage, which was in a tithe barn : and which, if I am not mistaken, being a *barber*, he used to gain a few additional pence by shaving and dressing the rest of the Thespian corps, but who changing his profession for a more profitable, but I conceive, a much *less* honorable one, a newsmonger and political *party hack*, died the other day possessed of *one hundred and twenty thousand pounds*. * * * * * * * * * * * *

Mr. Taylor, of the *Sun* Paper, very politely recommended me to you, to take the trouble to enquire into the case of the unfortunate Cuthill, and to present him with the enclosed one pound note, *and to inform him, that I shall allow him seven shillings a week during the remainder of his life*, and shall be glad to hear from you, Sir, the earliest opportunity.

I am, Sir, yours, &c.

10, New Bridge Street, London. J. W. PARKINS.

—I have omitted some parts of your letter which *are not fit for the public eye*. Thus, Sir, after your bounty had, *as I then conceived*, brought my labours to a happy conclusion, by enabling me to send this miserable old man, whom, like you, I had known near forty years ago, to a more comfortable residence, with a poor daughter in-law at Greenock, I felt a considerable gratification, and no slender respect for Sheriff Parkins ; but *what was my disappointment* on my arriving here the other day, to find that so far from KEEPING YOUR PROMISE, *by allowing Cuthill seven shillings a week for life*, *two* or *three* pounds comprised the *whole of your bounty* during the twelve months, instead of eighteen pounds, the amount of which he *should have received*, ACCORDING TO YOUR WRITTEN PROMISE! Really one can scarcely conceive this possible, and I am confident it must arise from mistake, or misinformation : you perhaps think my former statement exaggerated, or totally false, but I am ready to prove my veracity from various witnesses, in this town, amongst the former of whom is Mr. Chipchase, your agent, a merchant of high respectability, who, to inform himself of the truth of my statement, took a journey to Greenock, and the result was, that this Gentleman was so much shocked by the scene of wretchedness in which he found this poor old man caused by your breach of promise, that before he left Greenock, his feelings drew upon his purse, for nearly £5. A written promise, Sir, from so *respectacle a quarter* as the late *Sheriff of London*, led me to conceive myself justified in providing something like a comfortable asylum for the old man, under the superintendance of a daughter in-law at Greenock, who, though nearly as poor as himself, would be led, by the ties of consanguinity, to ease the decay of nature, as much as possible, by care and attention, whilst his garret would be paid for, and his attendants remunerated, by *your weekly stipend*. So that having, and with reason, laid the flattering unction to his soul, that you would keep *your word with him*, he was lulled into a hope of coming ease, when, without any cause, you *withdrew the hand of friendship, and plunged this truly unfortunate individual into a worse state than that from which he was taken*, rendered more miserable by the flattering delusion of anticipated comfort—" call ye this backing your friends?" Cuthill, the *elegant* Cuthill, the admired comedian whom you know in his plenitude, the companion of your juvenile days, at Carlisle, then in the *sunshine* of *success*, now in the sink of *poverty* and *distress!* Thus, Sir, he lies in anxious hope that calm reflection, inquiry, and this explanation, may lead you to call back your feelings to the starting place, by which your pillow will be rendered more easy, your good name unsullied, and your promissory note to poor Cuthill, duly honoured. In this hope he is most sincerely joined by, Sir, your's, &c. S. W. RYLEY.

No. 2, Queen-street, Glasgow ; or Cottage Park Gate, Cheshire.

Mr. Stewart, Stationer, Greenock, will give Cuthill's address.

☞ *W. S.* is unavoidably postponed until to-morrow.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening will be performed Shakespeare's Tragedy of

CYMBELINE,

Leonatus Posthumus, Mr. KEAN,
Cymbeline, Mr POWELL, Cloten, Mr. PENLEY,
Iachimo, Mr YOUNG,
Arviragus, Mr. MERCER, Belarius, Mr. TERRY,
Guiderius, Mr. COOPER, Madan, Mr. KING,
Lewis, Mr. Thompson, Locrine, Mr Coveney, Philario, Mr Willmott,
Pisanio, Mr YOUNGE, Varus, Mr Turnour,
Caius Lucius, Mr Pope, Cornelius, Mr Meredith,

Imogen, Mrs. W. WEST,
Queen, Mrs. KNIGHT, Helen, Miss PHILLIPS,

In Act II. The Glee of *" Hark, the Lark at Heaven's gate sings."*

To conclude with for the 21st time, a superb Spectacle, called,

The Chinese Sorcerer.

Or, The Emperor and his Three Sons.

Kein-Long, Emperor of China, Mr. POWELL,
Zam-Ti, Zan-Fu, Pekin, (his Sons) Messrs. COOPER, PENLEY, & HARLEY
Fong-Whang, the Sorcerer, Mr. THOMPSON,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr. FITZWILLIAM,
Fum-Hoam, Prime Minister, Mr. KING,
Bo-Hea and Sow-Shong, Captains of the Guard, Messrs. WALKER & READ,
Ming. Tong, Tchu, Messrs G. Smith, Douglas, Randall.
O-Me, Niece of the Emperor, and Princess of China, Miss SMITHSON,
Bri-Ti, Orphan Daughter of a poor Fisherman, Miss CUBITT,
Ning-Nang, Po-Ning, Nan-King, Mrs. KNIGHT, Miss FORDE, Miss Phillips,
Quang-Si, the Imprisoned Wife of tha Emperor, Mrs. COVENEY.

In Act 1. A GRAND CHINESE BALLET.—In Act 2. A DANCE.

Act 1—A Romantic View on the Borders of Chinese Tartary—Stanfield.
Grand Imperial Palace, and Court of Kein-Long—Marinari.
View near the Palace—Read, Andrews, Pitt, &c.
Marine Cottages of Pe-Kin, Kam-Ti, and Kan-Fu—Stanfield.
Act 2—Illuminated Marine Pavillion—Roberts.
PICTURESQUE DWELLING OF PEKIN AND BRI-TI—Stanfield.
Grand Harbour and Arsenal of the Imperial City—Stanfield.
Rude and Terrific Passage to the Enchanted Valley of Lo-Lo, with a Peep at the Tremendous Necromantic Tower of Hi-Hi.—Stanfield.
Interior of the Marine Pavilion of O-Me—Marinari.
Superb Saloon in the Palace of Shi-Fo, with Landscape—Roberts;
Supper Garden of O-Me's Pavilion—Roberts.
Cavern of Spectres—Marinari. Magnificent Hall of Tien, superbly decorated for
THE FEAST OF LANTERNS.

To-morrow, Guy Mannering, with the Chinese Sorcerer.

Theatre Royal. Covent Garden,

This Evening, Shakespeare's Tragedy of

Henry the Eighth.

King Henry, Mr. EGERTON, Cromwell, Mr. C. KEMBLE,
Cardinal Wolsey, Mr. MACREADY,
Cardinal Campieus, Mr CHAPMAN, Capucius, KING,
Cranmer, Mr BARTLEY, Duke of Buckingham, Mr ABBOTT,
Duke of Norfolk, Mr CONNOR, Lord Sandes, Mr BARNES,
Duke of Suffolk, Mr CLAREMONT, Earl of Surrey, Mr BAKER,
Lord Chamberlain, Mr JEFFERIES, Brandon, Mr COMER,
Bishop of Winchester, Mr BLANCHARD,
Sir T. Lovel, Mr MASON, Sir H. Guilford, Mr PARSLOE,
Surveyor to the Duke of Buckingham, Mr Mears,
Keeper of the Council, Mr Atkins, Clerk of the Court, Mr Crumpton,
Queen Katherine, Mrs. OGILVIE.
Duchess of Norfolk, Mrs Coates, Marchioness of Dorset, Miss Henry,
Lady Denny, Mrs DAVENPORT, Anne Bullen, Miss FOOTE,
Patience, Miss LOVE, Agatha, Mrs CHIPP, Cicely, Mrs SEXTON.

After which, (55th time) a new Grand Pantomime, called

Harlequin and the Ogress.

Or, The Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
Principal Pantomime Characters, and Succession of the Scenery.
Scene 1—EGYPTIAN CAVERNS.
Windlet, Trindlet, and Spindlet, Messrs. Norris, Ley, and Dumbleton.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Imps of Mischief, Masters Collett, Kerr, Richardson, and Chickini.
Scene 2---THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR,
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master LONGHURST,
Scene 3.---The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter to the Castle, afterwards Clown) Mr. GRIMALDI,
Scenes 4 and 5—ENTRANCE and CHAMBER OF SLEEP.
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 6 and 7---The Egyptian Pyramids---The Port of Rosetta.
8 and 9---Pavilion Palace, Brighton---Waterloo Bridge, by Moonlight.
Scene 10---Quadrant in the New Street.
Scene 11---HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12---Village near London.
Scene 13—No. 33, Pall Mall, what happened there, and the Consequences.
Scene 14 and 15—Outside of Pastry Cook's—Inside of ditto, on Twelfth Night
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving PANORAMIC SCENES.
Scene 17—Leith Harbour, and a Grand Procession down Carlton Hill.
Scene 18—Edinburgh Scene 19—Cottage and Blacksmith's Shop.
Scene 20—PALACE of the FAIRY BLUE BELL.

To-morrow, Much Ado about Nothing, with (by particular desire)
The Marriage of Figaro.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 446. *Tuesday, April* 29, 1823. *Price* 1*d.*

COVENT GARDEN.

The Play of *Henry the Eighth* was acted, last night, with very great effect. Mr. Macready's *Wolsey* is certainly a fine piece of acting, in many parts.—Yet as a whole it does not meet our full idea of the haughty churchman. In the opening scenes, Mr. Macready is too tame, and subdued in his manner. We are aware that he means to display an affected humility, mingled with a fondness for ostentatious splendour, yet he carries about him too much of the monastic air for the hall of festivity The defect of the early scenes, however, becomes a beauty in the latter ones, where a *real* humility is required after his downfall. Mr. Macready's talent was very conspicuous in the scene with *Henry*, and with *Cromwell*, where he learns his disgrace. Mrs. Ogilvie's performance of *Queen Katherine*, was of a very superior nature. The Play was altogether highly successful.

Harlequin and the Ogress followed.

Mr. C. Kemble takes his Benefit to-morrow, when he plays *Orlando*, in *As You Like It*,—*Jacques*, by Mr. Macready: and *Rosalind*, by "A Young Lady, being her second appearance on the Stage." The last splendid Pantomime of *Harlequin and the Ogress*, is to be added—A great house is expected.

DRURY-LANE.

Cymbeline was repeated here last night, when Messrs. Kean and Young, and Mrs. W. West distinguished themselves with their usual ability.

Mr. Haynes in his Preface to his new Tragedy entitled *Durazzo*, just published, says—"he withdrew it from Drury Lane and Covent Garden Theatres, rather than descend to the *solicitations*, or submit to the *delays* which Managers would impose upon literary persons. It is now submitted to the public in a printed form, under a conviction that they will require no previous sanction to direct their judgment, that if the thing have merit, it will be discovered and acknowledged by them, though the author, who bows implicity before their tribunal, has voluntarily shaken off an authority for which he does not feel the same respect."—This is rather a hard slap at our Theatrical Rulers, who, certainly, must be supposed in their "solicitations" (for *alterations* no doubt) and "delays" (awaiting those

alterations possibly) to have been studious of *good effect on the Stage*, so necessary to the mental interests of both parties. But, however, it may be, we, as one of the "Public," shall read this Tragedy in a day or two with some attention, viewing it as an *acting Play*, and give an unbiassed opinion whether Mr. Haynes has, or has not had good reason to blame the Managers for want of penetration.

We insert the following, because we said nothing in the report referred to but what we conceived to be the *truth*. The only mistake on our part was that the gentlemen crying "Shame! Shame," &c. were, it seems, in the *Pit* instead of the Boxes. Mr. ELLISTON'S address we mentioned we could not distinctly hear—but what we stated could not be far wide of the fact. W. S. if he had read *all* our Numbers, would not have charged us with *partiality*.

To the Editor of THE THEATRICAL OBSERVER.

Cheapside, April 25, 1823.

SIR,

INSTANCES of misrepresentation are continually occurring in the public prints, some in ignorance, others designedly. What term I am to apply to your account of the little fracas in Drury Lane, last night, I know not, but a more shameful misrepresentation I never did see.

As the Editor of that amusing little work, "The Theatrical Observer," you really ought either to report nothing, but what you yourself see, or from such authority as you can rely upon, and not from an eulogist of one Theatre, at the expense of the other. The plain and simple state of the case was this. (if you doubt me, apply to some one who was *really* present) I was one of the persons admitted into the Pit of the Theatre at half-price, which appeared to have been quite filled at first-price, there was a considerable rush, when several of the disappointed persons instantly began to call for the Manager, and Shame! Shame, &c. &c. which brought forward Mr. ELLISTON, who immediately stated in substance, that it was very far from his intention to impose on any one, and such as were discontented might have their money returned, which immediately produced tranquillity. This was really what every person in the Theatre must have understood, and I am only surprised that such a statement as the one I allude to, should have ever been printed, so totally false, and of a nature to distress the feelings of persons who were doing their utmost to please the public.

I am, Sir, your obedient Servant,

W. S.

We are truly sorry to state, that the celebrated INCLEDON in consequence of having a few days since, caught a violent cold, which has settled on his lungs, lies dangerously ill at his house in Prospect-place, in this town. We are, in fact, assured, that his medical attendants entertain but little hope of his recovery.—(*Brighton Herald*)

SINCLAIR, we hear, is engaged for Covent Garden Theatre, next season. It is said that he has greatly improved in his science by so long a residence in Italy.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Musical Drama of

Guy Mannering.

Henry Bertram, Mr BRAHAM,
In which character he will introduce the "Echo Duet," from "the Americans"—"Now Hope, now Fear," with Miss Povey—"Let us Haste to Kelvin Grove, Bonny Lassie, O!" (an old Scoth Song) "The Death of General Abercrombie"—and Bruces Address to his Army, "Scots wha hae wi' Wallace bled!"

Colonel Mannering, Mr PENLEY,
Dominie Sampson, Mr LISTON, Dandie Dinmont, Mr SHERWIN,
Gilbert Glossin, Mr J. BARNES, Dirk Hatteraick, Mr YOUNGE.
Lucy Bertram, Miss STEPHENS, who will introduce,
"The last Rose in Summer," and "Leeze me on my Soldier's Love,"
Flora, Mrs Orger, Mrs M'Candlish, Mrs Harlowe,
Meg Merrilies, Mrs Glover, Julia Mannering, Miss Povey,
Gipsy Girls, Miss Cubitt, Miss Forde, &c &c
In Act II. A PAS SEUL by Miss TREE.

To conclude with for the 22nd time, a superb Spectacle, called,

The Chinese Sorcerer.

Or, the Emperor and his Three Sons.

Kein-Long, Emperor of China, Mr. POWELL,
Zam-Ti, Zan-Fu, Pekin, (his Sons) Messrs. COOPER, PENLEY, & HARLEY
Fong-Whang, the Sorcerer, Mr. THOMPSON,
Hi-Ho, Confidential Attendant on Fong-Whang, Mr. KNIGHT,
Chop-Stick, a familiar Spirit, attached to Hi-Ho, Mr. FITZWILLIAM,
Fum-Hoam, Prime Minister, Mr. KING,
O-Me, Niece of the Emperor, and Princess of China, Miss SMITHSON,
Bri-Ti, Orphan Daughter of a poor Fisherman, Miss CUBITT,
Ning-Nang, Po-Ning, Nan-King, Mrs. KNIGHT, Miss FORDE, Miss Phillips
Quang-Si, the Imprisoned Wife of tha Emperor, Mrs. COVENEY.

In Act 1. A GRAND CHINESE BALLET.—In Act 2. A DANCE.

Act 1—A Romantic View on the Borders of Chinese Tartary—Stanfield.
Grand Imperial Palace, and Court of Kein-Long—Marinari.
View near the Palace—Read, Andrews, Pitt, &c.
Marine Cottages of Pe-Kin, Kam-Ti, and Kan-Fu—Stanfield.
Act 2—Illuminated Marine Pavillion—Roberts.
PICTURESQUE DWELLING OF PEKIN AND BRI-TI—Stanfield.
Grand Harbour and Arsenal of the Imperial City—Stanfield.
Rude and Terrific Passage to the Enchanted Valley of Lo-Lo, with a Peep at the Tremendous Necromantic Tower of Hi-Hi.—Stanfield.
Interior of the Marine Pavilion of O-Me—Marinari.
Superb Saloon in the Palace of Shi-Fo, with Landscape—Roberts,
Supper Garden of O-Me's Pavilion—Roberts.
Cavern of Spectres—Marinari. Magnificent Hall of Tien, superbly decorated for
THE FEAST OF LANTERNS.

To-morrow, Othello, with Killing no Murder.

one could so wantonly sport with the life of a fellow-creature. We recommend to the Managers before next season, to form a cornice-shelf under the front of the two shilling gallery, which would be a considerable protection to the persons in the pit.

DRURY-LANE.

The Operatic Piece of *Guy Mannering*, was performed here last night, in a very successful manner throughout. The Songs were all well executed—the humor in Mr. Liston's keeping as the *Dominie*, was of the most mirth-creating description. Mr. Braham was encored in "*Let us haste to Kelvin Grove, bonnie Lassie, O,*" which is a beautiful old Scotch Song: and he sang "*Scots wha hae,*" with such spirit and effect, that he was not only enthusiastically encored in it, but at the conclusion there was general cheering throughout the house. We suspect the audience entered warmly into the *spirit of the words*, as well as the music. Miss Stephens sang "*Rest thee sweet babe,*" most sweetly, and was encored, but she appeared somewhat unwell, yet did the unfeeling part of the audience encore her in the "*Sodger laddie*". In the last scene she did not appear, no doubt having been indisposed.—The house was crowded.

The Opera of *The Travellers; or, Music's Fascination*, will be immediately revived at this Theatre, in which some of the Chinese Scenery, so much admired in the new Afterpiece, will be introduced. The Characters will be announced in the course of the week.

We refer, not only the curious, but the traveller to the Continent, to the Exhibition of the Mountains of Switzerland, at No. 8, Soho Square, where are to be seen a correct representation of the Valley of Chamouni, the Mont Blanc, with the Glaciers;---the Sea of Ice, Grotto of L'Arveiron of the size of 14 feet by 9. the Passage of the Simplon, on a larger scale:---and a view of the rocks perforated by order of Napoleon Buonaparte, to facilitate the passage of his army into Italy. The passage of the Mont Cenis. The Valley of Bagnes, prior to and since the late dreadful inundation---A beautiful model of the City of Geneva, also 16 views in Switzerland, 9 of which are of the Simplon, and a model of Switzerland, including the Mont Blanc; Valley of Bagnes; the Pays de Vaud; Passage of St. Bernard, and the Lakes of Geneva, Bienne, Morat, Neufchatel, &c. also a correct model of the city of Edinburgh. There is a beautiful Dog here of the famous St. Bernard breed, that the monks send out into the mountains to conduct travellers.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Published by C. Harris, 25, Bow Street, Covent Garden; and sold by Chappell and Son, Royal Exchange.

New Theatre Royal, Drury Lane.

This Evening, Shakespeare's Tragedy of

OTHELLO.

Brabantio. Mr POWELL. Cassio, Mr COOPER,
Iago, Mr YOUNG,
Montano, Mr MERCER, Duke of Venice, Mr KING,
Othello, Mr KEAN,
Gratiano, Mr MEREDITH, Roderigo Mr PENLEY,
Lodovico, Mr THOMPSON,
Leonardo, Mr Yardley, Julio, Mr E Crooke,
Marco, Mr Douglas, Luca, Mr Turnour,
Paulo, Mr Read, Messenger, Mr Willmott,
Antonio, Mr Coveney, Giovanni, Mr Honner,
Desdemona, Mrs WEST, Emilia, Mrs GLOVER.

After which, the Farce of

Killing no Murder!

Sir Walter Wilton, Mr GATTIE,
Jack Wilford, *(as Bradford)* Mr MERCER
Mr Apollo Belvi, Mr LISTON, Tap, Mr GIBBON
Buskin, Mr. HARLEY, who will introduce
Manager Strut was Four Feet High.
Chairmen, Messrs. Read, and Walker,
Mrs Watchet, Mrs HARLOWE,
Miss Nancy, *(with the Shepherd Boy)* Miss POVEY,
Fanny, Miss CUBITT,

To-morrow, Rob Roy, with the Halt of the Caravan, & Simpson & Co.

Theatre Royal, Covent Garden,

MR. C. KEMBLE's NIGHT.

BY SPECIAL DESIRE.

This Evening [revived] the Comedy of

As You Like It.

The Duke, Mr. EGERTON, Duke Frederick, Mr. BENNETT,
Amiens, (with Songs) Mr. DURUSET,
Oliver, Mr. CONNOR, Jaques De Bois, Mr. BAKER,
William. Mr. BLANCHARD, Touchstone, Mr. FAWCETT,
Jaques, by Mr. MACREADY. Orlando, Mr. C. KEMBLE,
Adam, Mr. Chapman, Charles, Mr. Crumpton, Dennis, Mr. Henry,
Eustace, Mr. King, Louis, Mr. Mears, Silvius, Mr. Comer,
Corin, Mr. Atkins.
Celia, Miss Foote, Phœbe, Miss Shaw, Audrey, Mrs. Gibbs,
Rosalind, by A YOUNG LADY, (her 2nd appearance on this Stage)
Hymen, Miss Beaumont.

After which, (55th time) a new Grand Pantomime, called

Harlequin and the Ogress.

Or, The Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
Principal Pantomime Characters, and Succession of the Scenery.
Scene 1—EGYPTIAN CAVERNS.
Windlet, Trindlet, and Spindlet, Messrs. Norris, Ley, and Dumbleton.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2---THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR,
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GBIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master LONGHURST,
Scene 3.---The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter to the Castle, afterwards Clown) Mr. GRIMALDI,
Scenes 4 and 5—ENTRANCE and CHAMBER OF SLEEP.
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 6 and 7---The Egyptian Pyramids---The Port of Rosetta.
8 and 9---Pavilion Palace, Brighton---Waterloo Bridge, by Moonlight
Scene 10---Quadrant in the New Street.
Scene 11---HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12---Village near London.
Scene 13—No. 33, Pall Mall, what happened there, and the Consequences.
Scene 14 and 15—Outside of Pastry Cook's—Inside of ditto, on Twelfth Night
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving PANORAMIC SCENES.
Scene 17—Leith Harbour, and a Grand Procession down Carlton Hill.
Scene 18—Edinburgh Scene 19—Cottage and Blacksmith's Shop.
Scene 12—The Palace of the Fairy Blue Bell.

To-morrow, The Way to Keep Him, and new Pantomime.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 448. *Thursday, May* 1, 1823. *Price* 1*d.*

COVENT GARDEN.

Last night, the Comedy of *As You Like It,* was acted for the Benefit of Mr. C. Kemble, who personated *Orlando.* This character was ably supported by him, but it affords few opportunities for any striking acting, except in the scene where he rushes in on the Duke and his attendants, demanding with ravenous ferocity some of their food. *Jacques* was represented by Mr. Macready, and we never wish to see him in that character again. It is one for which he is wholly unfitted. Although *Jacques* is of a melancholy mood, yet he has somewhat of dry humor about him, with some power of satirical imitation and description. Mr. Macready can well embody the melancholy, but not a grain of the humor. He utterly failed in the celebrated speech of the seven ages of man. His whole performance had a monotonous effect. But if humour suffered in this gentleman's keeping, it was amply indemnified in the hands of Mr. Fawcett, who, as *Touchstone* the *Motley,* was exceedingly facetitious, whether in questioning the philosophy of the old Shepherd, or in laying down the laws of love to the rosy, awkward, *Audrey.* But one chief attraction of the evening, was the performance of *Rosalind,* by "A Young Lady, being her second appearance on this Stage." This young lady we understand is a Miss Jones, who appeared here some time ago as *Alicia,* in *Jane Shore,* but made no considerable impression then on the public. Indeed, she is not calculated, we should think, for tragedy; her forte apparently lies in the comic line, for she acted the lively and difficult character of *Rosalind* with very considerable ability: yet, we must make this remark—that although she possesses a petite and charming figure, with an animated countenance, and a voice at once powerful and sweet, and a very considerable knowledge of the general requisites of the art of acting, yet does she *sometimes* fail in *discriminating,* and giving to her performance the stamp of *nature.* Miss Jones, however, is very young in her profession; and with such talents as she last night gave proofs of, she cannot but become a most useful and pleasing member of the histrionic corps. Miss Foote looked very charming as *Celia,* and Mrs. Gibbs, in *Audrey,* was very amusing.

The last new Pantomime closed the Entertainments.—We never saw a more numerous and elegant assemblage of ladies in the dress-boxes, which were quite full, as was the pit.

DRURY-LANE.

Othello was performed last night. Mr. KEAN being the *Moor*, and Mr. YOUNG the wily ancient *Iago*. The fine acting between these gentlemen in these characters, is now generally known and admired. It has truly afforded one of the greatest theatrical treats of the present season.—The House was well attended.

The NEW MUSICAL FUND, *Established for the Relief of decayed Musicians, their Widows, and Families*, this Evening, has a *Benefit Concert*, at the Opera House. The whole of the principal vocalists, and chief instrumental performers, in the metropolis, have contributed their talents towards this excellent charity: consequently, the treat will be great to all present; for whilst every one will enjoy a musical entertainment of the first description, there will be the higher enjoyment derived from the consciousness of aiding in a benevolent cause.

To the Editor of THE THEATRICAL OBSERVER.

SIR,

Pray can you inform me whether in "*The Travellers; or, Music's Fascination,*" which you announce as being about to be revived at Drury Lane Theatre, the following concluding verses of the Piece are to be sung?

FINALE.

See! See! From her coast her foes affrighted fly;
They shun appal'd the terrors of Britannia's eye;
And at her angry Lion's roar,
The panic struck from Shore to Shore;
Nor dare in arms, the Dastards come,
Lest insulted "Britons Strike Home!
"Revenge, Revenge, their Country's Cause,"
Support their King, their Church, their Laws
And let confusion on their Foes be hurl'd,
That all Mankind may see,
That ENGLAND still shall be,
PROTECTRESS of the MAIN, and MISTRESS of the WORLD.

I am afraid the last line in particular, will come very *mal a propos*, just now. I am, your's, &c.

LIBERTAS.

The curious tracts in GARRICK's sale at SAUNDERS's, are selling at very high prices. STEPHEN GASSON's tract against the acting of *Plays*, was purchased by his Grace, the DUKE OF DEVONSHIRE, for nine guineas; and a single volume of practical and prose pieces, produced forty guineas. This volume is supposed to have been bought for the Great Unknown of the North.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. POPE,
Rashleigh Osbaldistone, Mr. YOUNGE, Owen, Mr. BARNES,
Francis Osbaldistone, Mr MELROSE, Dougal, Mr. TERRY,
Rob Roy Macgregor Campbell, Mr COOPER,
Baillie Nichol Jarvie, Mr LISTON, Major Galbraith, Mr. SMITH,
Captain Thornton, Mr THOMPSON, Allan, Mr D. Smith,
Hamish and Robert, (Rob Roy's Sons) Messrs. Hope and Seymour,
M'Stuart, Mr. Yardley, Willie, Mr W. H. Williams,
M'Vittie, Mr Kench, Jobson, Mr Meredith, Host, Mr Gibbon,
Lancie Wingfield, Mr Coveney, Saunders Wylie, Mr Randall,
Andrew, Mr Hughes, Serjeant, Mr Read, Corporal, Mr. Douglas.

Diana Vernon, Miss STEPHENS,
Katty, Miss CUBITT, Mattie, Mrs. ORGER,
Helen Macgregor, Mrs W. WEST, Mattie, Mrs ORGER,
Jean M'Alpine, Mrs Coveney, Martha, Miss Phillips,
Hostess, Mrs Willmott.

In Act 3. A Highland Reel by the Characters.

To which will be added, a New Divertisement, called The

Halt of the Caravan,

Including the National Dances of
THE PAS RUSSE—THE SPANISH BOLERO,
A Hornpipe A L'Anglaise—and a Grand Asiatic Pas De Deux.
The principal Charactevs by Mr. and Mrs OSCAR BYRNE,
Mr and Mrs NOBLE, and Miss TREE.

To conclude with (21st time) a Comedy in 2 acts, called

Simpson and Co.

The Principal Characters by

Mr MEREDITH, Mr HONNER,
Mr TERRY, Mr COOPER,
Mrs GLOVER, Miss SMITHSON,
Mrs W. WEST, and Mrs ORGER,

To-morrow, The Merchant of Venice, and Love, Law, & Physic.

Theatre Royal, Covent Garden,

This Evening the Comedy of The

Way to Keep Him.

Sir Bashful Constant, Mr W. FARREN,
Sir Brilliant Fashion, Mr JONES, Sideboard, Mr COMER,
Lovemore, Mr C. KEMBLE,
William, Mr Horrebow, Tom, Mr Mears, Pompey, Master C Parsloe,
Widow Belmour, Miss CHESTER,
Muslin, Mrs GIBBS, Mignionette, Miss GREEN,
Lady Constant, Miss FOOTE,
Furnish, Mrs COATES, Jenny, Mrs SEXTON,
Mrs Lovemore, Mrs CHATTERLEY.

After which, (57th time) a new Grand Pantomime, called

Harlequin and the Ogress.

Or, The Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
Principal Pantomime Characters, and Succession of the Scenery.
Scene 1—EGYPTIAN CAVERNS.
Windlet, Trindlet, and Spindlet, Messrs. Norris, Ley, and Dumbleton.
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To-morrow, Wallace, with Harlequin and the Ogress.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

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No. 449. *Friday, May* 2 1823. *Price* 1*d.*

DRURY-LANE.

THE Operatic Drama of *Rob Roy*, was performed last night, to a rather numerous audience. Of Mr. COOPER'S *Rob* we have before spoken of—it has vigour, and occasional point, but, altogether, we do not feel impressed with the true idea of the character by his personation. His eye roves too much—his voice does not accommodate itself well to *Rob's* plain, blunt, speeches—his air and manner do not partake of the mountain freedom—in short, his *Rob* is a very respectable, but not a distinguished performance. The next character of importance in the Piece, is the *Baillie Nichol Jarvie*, a genuine caricature of the Scotch tradesman and magistrate. This is always admirably supported by Mr. LISTON, who, with a sufficient northern twang, just mixes enough of *seriousness* to make the Baillie a very amusing fellow; for every one knows that Liston's *gravity* exceeds in comicality the best grinning through a horse-collar ever beheld. To be sure, his smile, or rather the twist of his nose and mouth, is another of his ludicrous powers, but if we want a good laugh, we, for ourselves, prefer his most perfect solemnity of phiz, including that side-bursting cock of the eye, which with a corresponding dry joke, and a grotesque attitude of dignity, make him irresistible.

Miss STEPHENS sang divinely;—she was encored in *"The Highland Laddie."* The song of *"Auld lang Syne,"* by Mr. MELROSE, &c. was encored. In the Divertisement of *The Halt of the Caravan*, Miss TREE, Mrs. NOBLE, and Mrs. BYRNE, were enthusiastically encored in the *Hornpipe a l' Anglaise.*

Simpson and Co. concluded the Entertainments most pleasantly.

COVENT GARDEN.

THE Comedy of *The Way to Keep Him*, was acted last night in the very first style of excellence. Mr. C. KEMBLE'S *Lovemore*, is an admirable piece of acting.—There was a moderate house.

Miss PATON'S Benefit, we see, is fixed for Wednesday the 14th inst. when the pleasant Comedy of *The Belle's Stratagem* is to be performed;—*Doricourt*, by Mr. C. KEMBLE, and *Letitia Hardy*, by Miss ISABELLA PATON, our fair vocalist's younger sister. This very young lady has only appeared once on the stage—at the Haymarket last

season—where she gave proofs of considerable talent. We understand that she has since been preparing herself for the profession as a permanent pursuit, and that at the private rehearsals, she has given promise of being one day a most distinguished actress. In the character of *Letitia*, which she has chosen to appear in, she is said to be particularly happy. With the novelty of this debut, and the distinguished vocal and instrumental assistance Miss PATON has had offered her, added to her own bright attractions, it must be supposed her Benefit will be a most productive one.

To the Editor of THE THEATRICAL OBSERVER.

SIR,

PERCEIVING in your Paper of this day, a partial account of the Fracas which took place at Drury Lane Theatre, on Thursday evening last, I hasten to lay before your readers a full and impartial statement, which I am enabled to do, as being one of the party who on that evening was so grossly ill-treated. Happening to pass the Theatre just about the time of half-price with a few friends, and wishing to spend a rational hour, we went in, *first enquiring of the money and check-takers, whether there was sufficient room in the Pit, which being answered in the affirmative*—judge our surprise on entering the lobby, when we found that not only the pit, but that all the avenues were completely thronged, with persons in a similar situation with ourselves. Finding we had become the dupes of those who *ought to be* stationed for the purpose of giving correct information, we applied for the return of our money, which was refused with the usual intimation that there was plenty of room in the boxes, if we chose to pay the difference in the price of admission. Not willing to accept their offer, we, as well as the other deceived individuals, returned to our old stations, and called upon the Manager, which, as might naturally be expected, created a confusion in the house. The Manager, (as we have since understood, for we could neither see nor hear at the time) came forward, and made the statement mentioned in your correspondent's letter: but in the mean time a posse of officers made their appearance, and without any additional noise on our part, proceeded with their usual ferocity to drag us from the Theatre to Covent Garden Watch-house, where, after remaining some time, without the fellows daring to bring a charge against us, Mr. DUNN, the Treasurer of the Theatre arrived, and after lamenting the proceedings, told us we might have our money returned, and we were at liberty to depart. This is a true and plain statement of the facts which actually occurred. * * * * * * *

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I am, Sir, your obedient Servant,

London, April 29, 1823. ONE OF THE AGGRIEVED.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Tragedy of

WALLACE.

SCOTS.

Wallace, Mr MACREADY,
Comyn, Mr EGERTON, Stuart, Mr MEARS, Ramsay, Mr HUNT,
Douglas, Mr ABBOTT, Monteith, Mr BENNETT,
Angus, Mr RYALS, Athol, Mr GEORGE, Lorn, Mr LOUIS,
Kierly, Mr COMER. Fergus, Mr JEFFERIES,
Allan, Mr. King,
ENGLISH.—Clare, Mr CHAPMAN, Sir Reginald, Mr, CLAREMONT,
Lord de Clifford, Mr. HORREBOW,
Helen, Mrs. FAUCIT.

After which, (58th time) a new Grand Pantomime, called

Harlequin and the Ogress.

Or, The Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
Principal Pantomime Characters, and Succession of the Scenery.
Scene 1—EGYPTIAN CAVERNS.
Windlet, Trindlet, and Spindlet, Messrs. Norris, Ley, and Dumbleton.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2---THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR,
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master LONGHURST,
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Scene 18—Edinburgh Scene 19—Cottage and Blacksmith's Shop.
Scene 12—The Palace of the Fairy Blue Bell.

To-morrow, As You Like It, with Harlequin and the Ogress.

Mrs. KEMBLE, relict of the late Mr. JOHN KEMBEE, has returned to this country, and, we hear, is gone to reside at Cheltenham.

The NEW MUSICAL FUND had its Benefit Concert, on Thursday night, at the King's Theatre, when a most numerous and elegant assemblage were delighted with one of the finest musical performances ever heard, in consequence of all the first-rate performers having contributed their efforts on the occasion.

DUBLIN THEATRE, April 30—Mr. WARDE was to take his Benefit on this evening, and to represent *Penruddock*, and *Kera Khan*, in the melo-drama of *Lodoiska*.

THUNDER.—For the benefit of the *Gentlemen-Thunderers* at all our Theatres, we beg to point out the definition of *Thunder*, as contained in BAILEY's Dictionary—namely—"*A noise known by Persons NOT DEAF!*"

COBBETT IN THE STRAW!—This amiable "Statesman" on *Paper*, has actually been honored with a medal from the *Society of Arts*, for pointing out how to get *cheap straw* for women's bonnets!!!—But this is not all—It is rumoured that he is actually writing a FARCE, in which, amongst other jokes, he proposes to introduce LISTON *riding on an Ass*, and reading one of his Essays on the art of making *Small Beer!*

A DISCOVERY.—A short-sighted gentleman praising the personal charms of a very plain woman before FOOTE, the latter whispered him, "Why don't you lay claim to such a charming acquisition?"—"What right have I to her?" said the other. "Right!" echoed FOOTE—"why every *right* by the laws of nations—*are you not the first discoverer?*"

TO CORRESPONDENTS.

In reply to T. D. we beg to say, that we are differently situated from *Newspapers*, which are not, like us, *necessarily* reporters of theatricals: accordingly, we feel bound to intimate the proceedings at BENEFITS, although it may be attended with an expense we cannot very well afford. Indeed, as we are always ready to *announce a Benefit, unfeed*, we might expect the favor of an unpurchased seat. Last season we were less known than we now are; but even, then, we found much polite and unsolicited attention in some quarters.

"A LOVER OF THE DRAMA" has our best thanks. We feel no inclination to notice the party in question, although we cannot but laugh at their *latin*, as well as their english.

"Mr. OLD BONES," who invites us to *criticise* the performances at "*The Theatre of Anatomy*," is informed, that our habits of leniency will not permit us to attend a *Theatre*, where every *subject* produced must necessarily be *cut-up*.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Opera of The

Marriage of Figaro.

Count Almaviva, Mr PENLEY,
Fiorello, Mr HORN, Basil, Mr G. SMITH,
Figaro, Mr LISTON,
Antonio, Mr HARLEY, Sebastian, Mr YARDLEY,
Cherubino, the Page, Mrs H HUGHES,
Countess Almaviva, Mrs AUSTIN,
Barbarina, Miss CUBITT, Marcellina, Mrs. Coveny.
Susanna, Miss STEPHENS,

Vassals, Villagers, &c

THE DANCE,

Composed by Mr. NOBLE.

Principal Dancers—Mr NOBLE, Mr OSCAR BYRNE,
Mrs NOBLE, Mrs OSCAR BYRNE.

After which, 9th time, reduced into 1 act, under the title of

Deaf as a Post.

The Principal Characters by

Mr LISTON, Mr COOPER, Mr GATTIE, Mr FENLEY,
Miss CUBITT, Miss SMITHSON, Mrs HARLOWE, Mrs ORGER

To conclude with, 22 time, a new Comedy, in 2 acts, called

Simpson and Co.

The Principal Characters by

Mr MEREDITH, Mr HONNER,
Mr TERRY, Mr COOPER,
Mrs GLOVER, Miss SMITHSON,
Mrs DAVISON, and Mrs ORGER,

On Monday, Othello, with the Chinese Sorcerer.

Theatre Royal, Covent Garden,

This Evening Shakspeare's Comedy of

As You Like It.

The Duke, Mr. EGERTON, Duke Frederick, Mr. BENNETT,
Amiens, (with Songs) Mr. DURUSET,
Oliver, Mr. CONNOR, Jaques De Bois, Mr. BAKER,
William. Mr. BLANCHARD, Touchstone, Mr. FAWCETT,
Jaques, by Mr. MACREADY. Orlando, Mr. C. KEMBLE,
Adam, Mr. Chapman, Charles, Mr. Crumpton, Dennis, Mr. Henry,
Eustace, Mr. King, Louis, Mr. Mears, Silvius, Mr. Comer,
Corin, Mr. Atkins.

Celia, Miss Foote, Phœbe. Miss Shaw, Audrey, Mrs. Gibbs,
Rosalind, Miss JONES, (her 3rd appearance on this Stage)
Hymen, Miss Beaumont.

After which, (59th time) a new Grand Pantomime, called

Harlequin and the Ogress.

Or, The Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.
Principal Pantomime Characters, and Succession of the Scenery.
Scene 1—EGYPTIAN CAVERNS.
Windlet, Trindlet, and Spindlet, Messrs. Norris, Ley, and Dumbleton.
Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,
Scene 2---THE ENCHANTED CEDAR GROVE.
Prince Azoff, (afterwards Harlequin) Mr. ELLAR,
Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,
Fairy Blue Bell, (Protector of the Sleeping Beauty) Master LONGHURST,
Scene 3.---The OUTSIDE OF THE CASTLE.
Grim Gribber, (Porter to the Castle, afterwards Clown) Mr. GRIMALDI,
Scenes 4 and 5—ENTRANCE and CHAMBER OF SLEEP.
The Sleeping Beauty, (afterwards Colombine) Mrs. VEDY.
Scene 6 and 7---The Egyptian Pyramids---The Port of Rosetta.
8 and 9---Pavilion Palace, Brighton---Waterloo Bridge, by Moonlight.
Scene 10---Quadrant in the New Street.
Scene 11---HYDE PARK.
STATUE OF ACHILLES—BROOK GREEN FAIR.
Scene 12---Village near London.
Scene 13—No. 33, Pall Mall, what happened there, and the Consequences.
Scene 14 and 15—Outside of Pastry Cook's—Inside of ditto, on Twelfth Night
Scene 16—The ROYAL EMBARKATION for SCOTLAND,
Represented by Moving PANORAMIC SCENES.
Scene 17—Leith Harbour, and a Grand Procession down Carlton Hill.
Scene 18—Edinburgh Scene 19—Cottage and Blacksmith's Shop.
Scene 12—The Palace of the Fairy Blue Bell.

On Monday, Macbeth, with the Vision of the Sun.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 451 *Monday, May* 5, 1823. *Price* 1*d.*

COVENT GARDEN.

SHAKSPEARE'S Comedy of *As You Like It,* which had given so much satisfaction on Mr. C. KEMBLE'S Benefit-night, was repeated on Saturday evening. Still are we dissatisfied with Mr. MACREADY'S *Jacques.* He evidently mistakes the true attributes of that character, and acts it more like a man in the first stage of lunacy, than like one who having mingled in the world,and then tasted of retirement feels disposed to moralize on, and satirize the follies of mankind. *Jacques's* melancholy is one of *thought,* more than of *manner.* He does not possess an eternal shew of gloom ; but when the occasion serves, he puts forth his sombre reflection ; and when in another mood, he exhibits nothing but a humorous and biting satire. Mr. MACREADY, however, scarcely ever ceases to exhibit in step, tone, and look, the very *extreme* of melancholy. *Jacques* is more a man of the world—of the court—not to unbend, occasionally, like other men, although ever ready to throw in with gravity an observation marked by the sombre tint his mind had obtained amidst the shades of Arden. The speech of Jacques, beginning, " All the world's a stage,"—and his description of the " Motley fool,"—are proofs that his melancholy is not of an ever-enduring nature ; and, surely, these ought to be delivered with a tone and manner in their descriptive, satirical, and humorous parts, with something of vivacity and buoyancy of spirit, in order the better to contrast with the solemnity which seizes him when arrived at the moral and reflective passages. Mr. C. KEMBLE played *Orlando* well : and Miss JONES, on this, her second appearance in the character of *Rosalind,* has given us still further reason to admire her. Mr. FAWCETT'S performance of *Touchstone,* was, as usual, full of point and humor. The whole Comedy gave great pleasure to the audience.

DRURY-LANE.

THE Marriage of Figaro, with the Farce of *Deaf as a Post,* and *Simpson and Co.,* greatly delighted a numerous audience on Saturday evening.

TURBULENT CONDUCT AT THE THEATRE.

On Friday night, an event took place in the Boxes beneath the circle we were in, which we did not immediatly know of from our position. A drunken person, in consequence of most disorderly conduct, was forcibly taken from the Theatre to Bow Street Office, before Thomas Halls, Esq. He gave his name, and stated that he was a Captain in the Royal Navy. It appeared by the evidence of Harradine, one of the Constables of Drury Lane Theatre, and the Box-keepers, that the Captain entered the house about half-past eight that evening, and he was shewn into a box, where he had not been many minutes before the whole circle was disturbed by the indecent violence of his conduct. It seemed, as one of the witnesses observed, that he had come to the Theatre for the sole purpose of making a disturbance. Not content with interrupting the performance, talking aloud, and challenging every gentleman who remonstrated with him, to fight; he proceeded to take the most indecent liberties with every lady within his reach. At length Harradine was called to him, but his interference served only to increase the Captain's violence; and at last it was deemed necessary to remove him from the theatre. This measure, however, was not carried into effect without great difficulty and much uproar, for the gallant Captain vigorously disputed every inch of the ground, and he knocked Harradine down three several times, before he got him to the door of the office. When brought before the magistrate, nearly a quarter of an hour was occupied in persuading him to be quiet, whilst the witnesses gave their evidence; and he had not ceased from speaking, or rather roaring, more than two minutes, before he suddenly, and in the very presence of the Magistrate, lifted his fist, and struck Goodwin, a conductor of patrol, who happened to be standing near him, a tremendous blow on the forehead. Goodwin instantly seized him by the collar, and the magistrate ordered that he should be locked up; but so furiously did he resist this order, that five or six stout men were struggling with him nearly five minutes before they could effect it, and much blood was lost on both sides. In the cell, the noble Captain roared like a bull; and the evidence being taken down, he was brought forth, but continued so obstrepvrous that a cooling in a watch-house all night was ordered, and on Saturday morning he was re-produced at the office full of contrition, and covered with bruises. At the intercession of Mr. Elliston, Jun. and the *now satisfied* officers, the wretched Captain, cursing *grape*-shot, was allowed to steer home.

Minor Theatres.—This Evening.

Sadler's Wells—Russian Mountains, Doctor Syntax in London, Love in a Bustle, and Harlequin's Trip to Paris, or, The Golden Lute.

Adelphi—Trifles Light as Air! Batchelor's Torments, and Imitations, interspersed with Songs, &c. by Messrs. Reeve & Wilkinson.

Amphitheatre—High Mettled Racer, or, Harlequin or Horseback, Equestrian Exercises, Tight Rope, Doctor Syntax, and another Doctor. A new Comic Pas de Deux.

Royalty—Tom, Jerry, and Logic's Life in London, and The Mistake, or, The G. G. to conclude with William Tell.

Coburg—Magna Charta, or, The Eventful Reign of King John, with the Maid of the Forest; or the Accusing Son.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden.

This Evening Shakspeare's Tragedy of

MACBETH.

The Overture and Symphonies between the Acts by Mr WARE,
The Vocal Music by MATTHEW LOCK.
Duncan, King of Scotland, Mr CHAPMAN, Malcolm, Mr MASON
Donalbain, Mr PARSLOE, Fleance, Master LONGHURST,
Macbeth, Mr MACREADY, Macduff, Mr ABBOTT,
Banquo, Mr EGERTON, Lenox, Mr. JEFFERIES,
Rosse, Mr COMER, Siward, Mr CRUMPTON,
Seyton, Mr CLAREMONT, Officers, Messrs King, & Atkins,
Chamberlains, Mess Heath and Collet.
Lady Macbeth, Mrs OGILVIE, Gentlewoman, Mrs BOYLE,
Hecat', Mr TAYLOR,
Witches, Mess BLANCHARD, MEADOWS, EVANS,
Apparitions, Mr Norris, Miss Boden.

After which, (25th time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The whole produced under the direction of Mr FARLEY.
Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, (his Slave) Mr GRIMALDI, Tacmar, Mr T. P. COOKE
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss E. SCOTT, Sylph, Madame GOSS.
The following is a Succession of the Scenery.

The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, The Comedy of Errors, with The Vision of the Sun.

COVENT GARDEN.

Mr. Macready acted *Macbeth*, last night, with Mrs. Ogilvie, as *Lady Macbeth*. We have already remarked on their performance in these characters—they evinced great talent, and were much applanded in some parts.

The Vision of the Sun was greatly cheered. Mr. Grimaldi, Jun. performed *Tycobroc*, for his father, who we are sorry to say, is indisposed.—He is clever.

Since the Establishment of this Work, a number of cheap Publications have issued from the Press, apparently to come within the reach of the lower classes; the whole of which have selected their contents from books of some kind or other. We have, at length, been presented with an *original* work, which seems as exclusively devoted to the Benefit of Society in general, as our own is to the Drama; we allude to "*The Family Magazine; and Benefit Society Advocate*," a work designed to expose the Frauds practised upon the Working Classes.

Mr. Bishop has published the following.

Mr. Editor, I hope you will do me the Favor, in justice to the *real* author of the forthcoming Opera at Covent Garden Theatre, to contradict a report which has arisen, that the *Literary*, as well as the Musical arrangements of that Opera, are by *me*. I beg to assure you, most unequivocally, that it is not the case; and the immediate insertion of this letter in your Paper, will greatly oblige,

Sir, your obedient humble Servant,

HENRY R. BISHOP.

Upper Gower Street, May 2, 1823.

Minor Theatres.—This Evening.

Sadler's Wells—Russian Mountains—Doctor Syntax in London—Love in a Bustle—Harlequin's Trip to Paris, or, The Golden Lute.

Adelphi—Trifles Light as Air!—Batchelor's Torments—Imitations, interspersed with Songs, &c. by Messrs. Reeve & Wilkinson.

Amphitheatre—High Mettled Racer, or, Harlequin or Horseback, Equestrian Exercises—Tight Rope—Doctor Syntax, and another Doctor—A new Comic Pas de Deux.

Royalty—Tom, Jerry, and Logic's Life in London—The Mistake, or, The G. G.—to conclude with William Tell.

Coburg—Magna Charta, or, The Eventful Reign of King John—with the Maid of the Forest; or the Accusing Son.

West London—Mr. Cordell's Benefit—Iron Chest—Ways and Means.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Opera of

THE CABINET.

Prince Orlando, Mr. BRAHAM,
Count Curvoso, Mr. GATTIE, Lorenzo, Mr HORN,
Whimsiculo, Mr. HARLEY,
Marquis de Grand Chateau, Mr. FITZWILLIAM,
Peter, Mr. DOWTON,
Constantia, Miss FORDF, Leonora, Mrs AUSTIN,
Bianca, Mrs. HARLOWE,
Crudelia, Mrs. KNIGHT, Curiosa, Mrs. HUGHES,
Floretta, Miss STEPHENS,

To which will be added, the Farce of

Killing no Murder!

Sir Walter Wilton, Mr GATTIE,
Jack Wilford, *(as Bradford)* Mr MERCER
Mr Apollo Belvi, Mr LISTON, Tap, Mr GIBBON
Buskin, Mr. HARLEY, who will introduce
Manager Strut was Four Feet High.
Chairmen, Messrs. Read, and Walker,
Mrs Watchet, Mrs HARLOWE,
Miss Nancy, *(with the Shepherd Boy)* Miss POVEY,
Fanny, Miss CUBITT.

To-morrow, The Hypocrite, with the Halt of the Caravan, and Simpson and Co.

Theatre Royal, Covent Garden,

This Evening will be performed Shakespeare's Comedy of

Much Ado about Nothing.

Don Pedro, Mr. CONNOR, Don John, Mr. HUNT,
Benedick, Mr. C. KEMBLE,
Leonato, Mr. EGERTON, Antonio, Mr. BARTLEY,
Count Claudio, Mr. ABBOTT,
Friar, Mr CHAPMAN, Conrad, Mr COMER, Verges, Mr KEELE
Dogberry, Mr W. FARREN, Borachio, Mr HORREBOW, Y,
Seacoal, Mr KING, Oatcake Mr BARNES,
Ursula, Miss GREEN, Margaret, Miss SHAW,
Beatrice, Miss CHESTER, Hero, Miss FOOTE,

In Act 2. *A MASQUERADE AND DANCE.*

And Steevens's Glee of "*Sigh no more, Ladies.*"

After which, (27th time) a New Tale of Enchantment, called

The Vision of the Sun ;
Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The whole produced under the direction of Mr FARLEY.
Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, Mr J. S. GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, (1st time) Clari; or, the Maid of Milan—with The Duel

THE

Theatrical Observer:

AND

Daily Bills of the Play.

" Nothing extenuate nor set down aught in malice "

No. 454 *Thursday, May* 8, 1823. *Price* 1*d.*

DRURY-LANE.

The Comedy of *The Hypocrite* was revived here last night, in order that Mr. Dowton might appear as the villainous *Doctor Cantwell*, a character repugnant to every proper feeling, and which if it does exist in society, is, we hope, of rare occurrence in these times. *Religious* hypocrisy, of all the kinds of this odious vice, is the most disgusting, for it is an offence most direct against that Good Spirit, which demands man's utmost sincerity of gratitude and devotion---it is also an offence against our fellow-creatures in general, by the odium it is liable to bring on habits and professions that should be considered proofs of virtue---thus destroying the due credit that should be attached to true piety and morality, and giving to the vicious a false argument and pretence against the best principles and duties enjoined on us by the tenets of the most perfect and ennobling of all Religions.

We might almost quarrel with this Comedy for going so far as it does towards disgusting us with every thing like sanctity of feeling or manner, until the conclusion, when a passing remark is made to distinguish between true and false professors of religion. *Cantwell* is one of the worst of men, playing the part of one of the most pure, in order to gratify his passions and his interests. The representation of his vices is broadly laid down, and Mr. Dowton takes care not to diminish one jot of their effect, by any clipping away---but, almost, too perfectly exhibits the abominable thoughts and views the hypocritical scoundrel entertains. The scene with *Young Lady Lambert*, is one of this description, which becomes quite offensive from its too obvious indelicacy, and which Mr. Dowton heightens in an extraordinary degree. His acting, throughout the whole of this forbidding character, is true to every feeling and habit marked out in it, and may be said to be an unrivalled performance of its kind. He received much applause. Mrs. Davison played *Charlotte* very excellently, and the other characters were well supported.

Simpson and Co. was afterwards acted with great humor.---The Pit and Boxes were very well attended.

Mr. YOUNG takes his Benefit to-night, and his admirable talents, with the rare combination of attractive Pieces which he has selected, will, we have reason to think, produce him a *bumper*.

On Tuesday, will be produced, for the first time, a new Farce, under the odd title of

£8 10*s*. 1*d*.—*If Quite Convenient*.

COVENT GARDEN.

AGAIN did *Much Ado about Nothing* attract an elegant and very numerous audience. It was acted with great spirit and effect; and both Mr. C. KEMBLE, as *Benedick*, and Miss CHESTER, as *Beatrice*, received at various times animated applause. At the conclusion Mr. KEMBLE came forward amidst cheers, and after announcing the *new Opera* for to-night, intimated, that *Much Ado about Nothing* should be repeated on Friday next. *The Vision of the Sun* followed.

The new Opera of "*Clari; or, the Maid of Milan,*" is, we hear, founded on a French Piece. An *Episodical Drama*, (as in Hamlet,) is to be represented. The piece has been prepared with great attention in all its departments.

Minor Theatres.—This Evening.

SADLER'S WELLS—Russian Mountains—Doctor Syntax in London—Love in a Bustle—Harlequin's Trip to Paris, or, The Golden Lute.

ADELPHI—Trifles Light as Air!—Batchelor's Torments—Imitations, interspersed with Songs, &c. by Messrs. REEVE & WILKINSON.

AMPHITHEATRE—High Mettled Racer, or, Harlequin or Horseback, Equestrian Exercises—Tight Rope—Doctor Syntax, and another Doctor—A new Comic Pas de Deux.

ROYALTY—Tom, Jerry, and Logic's Life in London—The Mistake, or, The G. G.—to conclude with William Tell.

COBURG—Magna Charta, or, The Eventful Reign of King John—with the Maid of the Forest; or the Accusing Son.

SURREY—The Bond of Blood—The Gallant Protector—The Orphan of the Workhouse---Conspirators of Naples---Rope-Dancing, &c. and the French Hercules.

WEST LONDON.—Adriana and Orilla---Seven's the Main; or Winning a Husband---Mrs. Bemetzrieder's Benefit.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening, (first time) a new Opera, in 3 acts, called

CLARI;

Or, The Maid of Milan.

The Music, (with few exceptions) entirely New, and by Mr. Bishop.

The Duke Vivaldi, Mr. ABBOTT,
Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT,
Jocoso, (Valet to the Duke) Mr. PEARMAN,
Claudio, Mr. PYNE, Nicolo, Mr. J. ISAACS,
Geronio, Mr. KEELEY, Nimpedo, Mr. MEADOWS,
Pietro, Mr. GOULDEN, Giulio, Mr. TINNEY.
Page to the Duke, Master LONGHURST,

Clari, Miss M. TREE,
Fidalma, (her Mother) Mrs. VINING, Vespina, Miss LOVE,
Ninetta, Miss HALLANDE.

Characters in

THE EPISODE.

Nobleman, Mr. BAKER, Pelgerino, a Farmor, Mr. CHAPMAN,
Guido, Servant of the Nobleman, Mr. COLLETT,
Wife of Pelegrino, Mrs. PEARCE, Leoda, Miss BEAUMONT.

In the Course of the Opera, the following New Scenery.

ANTE-CHAMBER IN THE DUKE's CASSINO---Grieve.
Apartment in Ditto-Pugh. Garden of Ditto, with a Theatre—W.Grieve
Village in Switzerland, with the Glaciers—Grieve.
Outside of the Cassino--T. Grieve.
Italian Village, with distant View of Milan. T. Grieve
The Farm-House of Rolamo. Grieve

To which will be added the new Farce of

THE DUEL.

Sir Pryer Oldencourt, Mr W. FARREN,
Augustus Buoyant, Mr JONES, Lieut. H. Buoyant, Mr BAKER,
Tourniquet, Mr CHAPMAN, Mr Rumfit, Mr KEELEY,
O'Manley, Mr CONNOR, Skylark, Mr YATES,
Silverhead, Mr BLANCHARD, Barbottle, Mr COMER,
Snooks, Mr ATKINS, Hopkins, Mr LEY,

Harriot Seymour, Miss LOVE. Rebecca, Miss GREEN,
Mrs Barbottle, Mrs PEARCE.

On Tuesday, Mr Macready's Night.

New Theatre Royal, Drury Lane.

MR. YOUNG's BENEFIT.

This Evening the Tragedy of

Venice Preserved.

Duke of Venice, Mr THOMPSON,
Jaffier, Mr KEAN,
Priuli, Mr POWELL. Bedamar, Mr MERCER,
Pierre, Mr YOUNG,
Renault, Mr MEREDITH, Elliott, Mr KING,
Theodore, Mr COVENEY,
Durand, Mr Randall, Mezzana, Mr Povey,
Spinosa, Mr Crooke,
Captain of the Guard, Mr Douglas. Officer, Mr Read
Belvidera, Mrs W. WEST,

After which, (reduced into two acts) the Opera of The

Marriage of Figaro.

Count Almaviva, *Mr. Penley*, Basil, *Mr. G. Smith*,
Figaro, *Mr. Liston*, Antonio, *Mr. Harley*, Sebastian, *Mr Yardley*,
Cherubino, the Page, *Miss Cubitt*,
Countess Almaviva, *Mrs. Austin*, Susanna, *Miss Stephens*,
Barbarina, *Miss M. Smith*, Marcellina, *Mrs. Coveney*.

THE DANCE,

Composed by Mr. NOBLE.
Principal Dancers—Mr NOBLE, Mr OSCAR BYRNE,
Mrs NOBLE, Mrs OSCAR BYRNE.
The favorite Air of "We're a' Noddin," by Miss STEPHENS.

To conclude with the Farce of

DEVIL to PAY.

Sir John Loverule, Mr. HOWARD,
Butler, Mr. G. Smith, Doctor, Mr. Meredith, Footman, Mr Povey,
Cook, Mr. W. H. Williams, Coachman, Mr Coveney,
Devils, Masters Colbourne, Fiddler, Mr. D. Smith,
Jobson, Mr. DOWTON,
Lady Loverule, Mrs. HARLOWE, Nell, Mrs. DAVISON.
Lettice, Mrs. Coveney, Lucy, Miss Phillips.

To-morrow, Guy Mannering, with the Swiss Villagers, & Simpson & Co

THE

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No. 455 *Friday, May* 9, 1823. *Price* 1*d.*

DRURY-LANE.

Mr. YOUNG had, as we conjectured would be the case, a Bumper Benefit, last night. On his and Mr. KEAN'S first appearance on the stage, as *Pierre,* and *Jaffier,* in *Venice Preserved,* the audience gave them a long and loud cheering. These admirable performers exerted themselves with a spirit and effect that they perhaps never before equalled. We regret to have to state, that Mrs. W. WEST, who acted *Belvidera,* was much indisposed, and appeared hardly able to proceed with the character; indeed, in the scene where *Jaffier* surrenders his wife to the keeping of the conspirators, she was compelled to retire quite overcome, and Mr. YOUNG made an apology for the lapse which was occasioned by her endeavour to try to go through with her part. At last she did re-appear, but seemed very languid, notwithstanding which, she went on to the close. It is to be hoped that this struggle to prevent any disappointment to the public, has not caused any increase of illness to this very sweet and pleasing actress. *The Marriage of Figaro,* with Miss STEPHENS, Mrs. AUSTIN, and Mr. LISTON; and the Farce of *The Devil to Pay,* with DOWTON'S, *Jobson,* and Mrs. DAVISON'S, *Nell,* concluded a delightful evening's entertainment.

COVENT GARDEN.

LAST night, a new opera was produced here, under the title of *" Clari; or, the Maid of Milan,"* which proved eminently successful, but more from the quality of the music, and the admirable manner in which the Piece was got up and acted, than from any originality in the story, which is simply that of a Peasant-girl enticed to leave her parent's roof for the splendours of a Ducal Palace, under a false promise of marriage; but who finding herself deceived, flies from the seducing offers made her, and in her native village seeks refuge in an offended father's arms, which, however, are averted from her, until the repentant lover arrives to proclaim her innocence, and offer her his hand. To gratify those that like to have a *Plot* more in detail, we shall particularise a little further.—Mr. FAWCETT and Miss TREE, in the last scene drew tears from many.

Rolamo, (Mr. FAWCETT) a Farmer residing near Milan, has a beautiful and amiable daughter, *Clari*, (Miss M. TREE) with whom the *Duke Valverdi*, (Mr. ABBOTT) who lives in the vicinity, is violently in love. He in vain seeks to seduce her, but, at last, partly by offers of marriage, and partly by gentle violence, has got her within the walls of his Cassino. Here the Piece opens in an elegant Anti-chamber, where the attendants, with *Vespina*, (Miss LOVE) a pleasant, talkative, waiting-woman, are expecting the arising of the fair villager, to enjoy the splendours their Lord has prepared for her. *Clari*, however, cannot forget home; and as the Duke delays the promised ceremony, she trembles at her situation. Yet he renews her confidence, by his professions, and has prepared to entertain her with a Play, which is an exact delineation, in scene, word, and action, of her own short history. The conscience-struck maid feels the distress of the mimic parents so powerfully, that as the Father is about to curse the fled Daughter, she rushes forward in agony crying—"Oh —no—no—no!" and falls senseless on the ground. It would seem that the Duke had intended to work this effect on her, and to found on her exposure before his vassals, an asserted impossibility of making her his wife. *Clari* sees his purpose, and taking advantage of *Vespina's* slumber, flies by night from the *Cassino*—arrives at her native village—obtains the assistance of her friend *Ninetta*, (Miss HALLANDE) to break her arrival to her mother, *Fidalma*, (Mrs. VINING) who introduces her, veiled, to her father, as the offending daughter of a neighbour seeking his good offices. *Rolamo*, only lets loose, in a most pathetic manner, his own wounded feelings, and is about to curse *his* own absent child, when *Clari* casts herself openly before him. He rejects her, but at that moment the Duke appears. *Rolamo* furiously offers to attack him—*Clari* interposes—the Duke proclaims her virtue—his repentance—offers her marriage—and all is happiness.—The Scenery is beautiful.

Songs in the new Opera of Clari; or, the Maid of Milan.

Trio, Claudio, Giulio, Vespina, and Chorus—This way, this way, place them here.

Duetto—Vespina and Jocoso—For shame get you gone, sir!

Song—Jocoso—Ne'er shall I forget the day.

Song---Clari---'Mid pleasures and palaces though we may roam. ***Enc.***

Song—Clari---O, light bounds my heart! Through sorrow's night, that drearily.

Trio---Vespina, Jocoso, and Geronio---Jocoso, Jocoso! make haste, make haste!

Air---Leoda---Mid pleasures and palaces though we may roam.

Duet---Page and Vespina---Yes, yes, I read it in those eyes.

Song---Jocoso---From flowers, which we twine for the temples of love.

Serenade---Jocoso, Pietro, Claudio, and Giulio---Sleep, gentle Lady, flowers are closing.

Song---Vespina---Little love is a mischievous boy. (***Encored***)

Song---Nicolo---Though the tempests of winter may sweep.

Song---Ninetta---No, no, no, no, I'm not yet wed.

Song---Clari---In the promise of pleasure, the silly believer.

Trio, Ninetta, Jocoso, and Vespina---Tender, confiding woman, fear.

Finale---Vespina---Welcome home! welcome home!

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden.

This Evening, (2nd time) a new Opera, in 3 acts, called

CLARI;

Or, The Maid of Milan.

The Music, (except the National airs) entirely New, by Mr. Bishop.

The Duke Vivaldi, Mr. ABBOTT,
Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT,
Jocoso, (Valet to the Duke) Mr. PEARMAN,
Claudio, Mr. PYNE, Nicolo, Mr. J. ISAACS,
Geronio, Mr. KEELEY, Nimpedo, Mr. MEADOWS,
Pietro, Mr. GOULDEN, Giulio, Mr. TINNEY.
Page to the Duke, Master LONGHURST,
Clari, Miss M. TREE,
Fidalma, (her Mother) Mrs. VINING, Vespina, Miss LOVE,
Ninetta, Miss HALLANDE.

Characters in

THE EPISODE.

Nobleman, Mr. BAKER, Pelgreino, a Farmor, Mr. CHAPMAN,
Guido, Servant of the Nobleman, Mr. COLLETT,
Wife of Pelegrino, Mrs. PEARCE, Leoda, Miss BEAUMONT.

In the Course of the Opera, the following New Scenery.

ANTE-CHAMBER IN THE DUKE's CASSINO---Grieve.
Apartment in Ditto-Pugh. Garden of Ditto, with a Theatre--W.Grieve
Village in Switzerland, with the Glaciers—Grieve.
Outside of the Cassino--T. Grieve.
Italian Village, with distant View of Milan. T. Grieve
The Farm-House of Rolamo. Grieve

After which, (28th time) a New Tale of Enchantment, called

The Vision of the Sun;

Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The whole produced under the direction of Mr FARLEY.
Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroe, Mr I.S. GRIMALDI, Tacmar, Mr.T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

On Tuesday, Mr Macready's Night.

New Theatre Royal, Drury Lane.

This Evening the Musical Drama of

Guy Mannering.

Henry Bertram, Mr HORN
Colonel Mannering, Mr PENLEY,
Dominie Sampson, Mr LISTON, Dandie Dinmont, Mr SHERWIN,
Gilbert Glossin, Mr J. BARNES, Dirk Hatteraick, Mr YOUNGE,
Baillie Mucklethrift, Mr. Hughes, Serjeant M'Crae, Mr. Covency,
Gabriel, Mr. G. Smith, Sebastian, Mr. W. H. Williams,
Jack Jabos, Mr. Turnour, Farmer Crabtree, Mr. Gibbon,
Farmer Harrow, Mr. D. Smith, Farmer Flail, Mr. Read,

Lucy Bertram, Miss STEPHENS, who will introduce,
"The last Rose in Summer," and "Leeze me on my Soldier's Love,"

Flora, Mrs Orger, Mrs M'Candlish, Mrs Harlowe,
Meg Merrilies, Mrs Glover, Julia Mannering, Miss Povey,
Gipsy Girls, Miss Cubitt, Miss Forde, &c &c

In Act II. A Pas Seul by Miss TREE.

To which will be added, a New Divertisement, called

The Swiss Villagers.

Principal Dancers, Mr. and Mrs OSCAR BYRNE, Mr and Mrs NOBLE, and Miss TREE.

To conclude with, 24th time, a new Comedy, in 2 acts, called

Simpson and Co.

The Principal Characters by

Mr TERRY, Mr COOPER,
Mr MEREDITH, Mr HONNER,
Mrs GLOVER, Miss SMITHSON,
Mrs DAVISON, and Mrs ORGER,

To-morrow, will be revived the Opera of The Travellers, or Music's Fascination, and Deaf as a Post.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 456 *Saturday, May* 10, 1823. *Price* 1*d.*

COVENT GARDEN.

THE second performance of the new Opera of *Clari*, was as successful as the first. The dialogue of this piece is not of a high class, but it is often very effective in the serious parts. The humour is slender. The music of some of the songs does credit to the taste of Mr. BISHOP, the composer. That of "Mid Pleasures and Palaces though we may roam," is full of tenderness, and in most happy unison with the theme of "*Sweet home.*" Miss M. TREE sang this with charming pathos, and was enthusiastically encored. The *Serenade* is a fine composition. In some other pieces, we think, Mr. BISHOP has copied himself a little. The acting of Miss M. TREE and Mr. FAWCETT, at the conclusion, forms one of the most affecting scenes ever witnessed. Mr. FAWCETT has the extraordinary gift that poor EMERY possessed—he can be as deeply and naturally *pathetic*, as he can be amusingly *comic*. Too much praise cannot be bestowed on the Messrs. GRIEVE for the beautiful scenery---the *Italian Village*, in particular, is admirably executed.—The house was well attended.

DRURY-LANE.

THE performances last night were *Guy Mannering*, the Ballet of *The Swiss Villagers*, and the amusing little comedy of *Simpson & Co.* Mr HORN was the *Henry Bertram* in the first piece, and was encored in '*Scots wha hae*'. Miss STEPHENS as *Lucy Bertram* warbled delightfully.—The House was full at half-price.

MR. MACREADY and the LONDON MAGAZINE.

In *The London Magazine* of last month, the following passage occurs in an article upon the late Mr. KEMBLE.

"In 1782 he (Mr. Kemble) proceeded to Dublin, and appeared in Hamlet. To perform this divine part was, in that time, considered a courageous and an honourable effort: and laurels reaped in Denmark were greenest of leaf. The time is changed, for it appears by a play-bill, very lately put forth by the *Committee of the Western Philantrophic Institution for relieving the Poor*, that Mr. C. Kemble being prevented, by his domestic calamity, from playing in Don John, Mr. Macready had kindly and generously, in their moment of distress, *condescended to perform the character of Hamlet.* Condescended!—condescended to play Hamlet!!—"Well! what comes next, Mr. Merriman?"

This having come to the knowledge of Mr. MACREADY, he addressed the following Letter to the Editor of the Magazine.

69, Berner's-street, April 20.

Sir,—Accident made me acquainted a day or two since with your biographical account of the late Mr. Kemble, in which I perceive you have, neither in a gentlemanly nor candid spirit, amused yourself, and endeavoured to prejudice your readers, by the introduction of my name. I am perfectly aware, that the ill fate which condemns me to my profession, has rendered me liable to the abuse of any person, who, from interested or splenetic motives, may seek opportunity to decry me, and torture circumstances, over which I have no controul, into matter for my defamation. The vindication of my professional character I leave to the independence of the leading public journalists; to whose criticisms I proudly and gratefully appeal from the attacks of the London Magazine, which has (with other less respectable publications) since the accession of Messrs. Kemble, Willet, and Forbes, to the management of Covent Garden, most industriously laboured to distinguish me by its censure. I am not weak enough to dispute your right of free animadversion on my different performances; but you have stepped from the limits prescribed you by your office, to misrepresent and to injure me:—you have chosen to assert, with a commentary worthy the truth of your statement, that I have been so stupidly absurd as to announce by public advertisement, that I would "*condescend to play the character of Hamlet*," thereby exposing me to the indignant censures of every individual possessed of judgment, taste, or even natural sensibility.

It has so chanced, Sir, that *I have never read the advertisement* to which you allude, and on which you found your right to traduce, and hold me up to ridicule and contempt. Even had I been guilty of such more than childish folly, as to authorize its publication, I cannot discover what appliance the sin could have to your subject; nor why it was indispensable to the funeral honours of your friend, that his successors, however unworthy, or incapable, in your estimation, should be dragged forward for immolation on his pyre. A generous regret might have erected a noble trophy to the merits of the highly talented dead, without founding it on the slander of the living—You have chosen to leave an honourable employment for a very base one.—You have gone out of your way for the mere purpose of misrepresentation, and have put a false construction on an advertisement, for which I was in no manner responsible, and which nothing but the most vulgar obtuseness, or most wanton malice, could affect to misunderstand.

I leave you all the satisfaction you may be able to reap from the indulgence of your most gentlemanly feelings, and as you have proclaimed one point of condescension to which I can submit, permit me to tell you those to which I cannot.—I cannot condescend to the infamy of publishing a known falsehood.—I cannot bow myself down to the dirty work of levelling a secret blow at the reputation of an unprovoking individual.—Nor can I degrade myself to the paltry gratification of triumphing in the success of such an unmanly expedient.

I am, &c. &c. W. C. MACREADY.

This Letter the Editor of the Magazine printed in his Number of this Month, and re-prints the above passage, and then triumphantly asks---"What becomes of Mr. Macready's invective?"---For our part we think Mr. Macready had reason to complain; and agree with him that "a false construction has been put on the Advertisement;"—for is it not obvious, that the "*condescension*" is in reference---*not* to *performing the character of Hamlet*---but to *performing for the Institution*?" There has, then, been some 'obtuseness' if no 'malice.' We, however, regret, that Mr. Macready should have supposed the Public Press parties to any disputes existing between him and the Managers of Covent Garden Theatre. These disputes all must desire to see terminated.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening, (3rd time) a new Opera, in 3 acts, called

CLARI;

Or, The Maid of Milan.

The Music, (except the National airs) entirely New, by Mr. Bishop.

The Duke Vivaldi, Mr. ABBOTT,
Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT,
Jocoso, (Valet to the Duke) Mr. PEARMAN,
Claudio, Mr. PYNE, Nicolo, Mr. J. ISAACS,
Geronio, Mr. KEELEY, Nimpedo, Mr. MEADOWS,
Pietro, Mr. GOULDEN, Giulio, Mr. TINNEY.
Page to the Duke, Master LONGHURST,
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Wife of Pelegrino, Mrs. PEARCE, Leoda, Miss BEAUMONT.

In the Course of the Opera, the following New Scenery.

ANTE-CHAMBER IN THE DUKE's CASSINO—Grieve.
Apartment in Ditto-Pugh. Garden of Ditto, with a Theatre—W.Grieve
Village in Switzerland, with the Glaciers—Grieve.
Outside of the Cassino—T. Grieve.
Italian Village, with distant View of Milan. T. Grieve
The Farm-House of Rolamo. Grieve

After which, the Farce of

The Irish Tutor.

The Characters by Mr CHAPMAN, Mr HUNT,
Mr BLANCHARD, Mr CONNOR,
Miss J. SCOTT, Miss LOVE.

To which will be added the Farce of

Raising the Wind.

Jeremy Diddler, Mr JONES,
Plainway, Mr BLANCHARD, Fainwou'd, Mr MEADOWS,
Sam, Mr EVANS, Waiter, Mr Atkins,
Richard, Mr Mears, John, Mr Norris, Robert, Mr Heath,
Laurelia Durable, Mrs DAVENPORT, Peggy, Miss LOVE,

On Monday, Clari, with the Vision of the Sun.
On Tuesday, for the Benefit of Mr. MACREADY, The Merchant of Venice, Shylock, Mr. Macready, with Matrimony, and Midas.

New Theatre Royal, Drury Lane.

This Evening the comic Opera of

The Duenna.

Don Jerome, Mr GATTIE, Carlos, Mr BRAHAM,
Don Ferdinand, Mr HORN,
Don Antonio, Mr MELROSE,
Isaac Mendoza, Mr. DOWTON,
Lopez, Mr WILLIAMS, Father Paul, Mr POPE,
Lewis, Mr Honner, Sancho, Mr Douglas,
Lay Brother, Mr Hughes, Francis, Mr Coveney,
Augustine, Mr Read, Lorenzo, Mr Povey,
Friars, Mess. Yardley, Howard, Millar, Randall, &c

Clara, Miss STEPHENS,
Lousia, Miss CUBITT, Lousia's Maid, Miss Cooper,
Margaret *(the Duenna)* Mrs HARLOWE,
Clara's Maid, Miss Phillips,

To which will be added, a New Divertisement, called

Halt of the Caravan,

Including the National Dances of
THE PAS RUSSE—THE SPANISH BOLERO,
A Hornpipe A L'Anglaise—and a Grand Asiatic Pas De Deux.

Aga, Mr COVENEY, Mustapha, Mr TURNOUR,

Principal Dancers, Mr. and Mrs OSCAR BYRNE, Mr and Mrs NOBLE, and Miss TREE.

After which, 10th time, reduced into 1 act, a Farce called

Deaf as a Post.

The Principal Characters by

Mr LISTON, Mr COOPER, Mr GATTIE, Mr PENLEY,
Miss CUBITT, Miss SMITHSON, Mrs HARLOWE, Mrs ORGER.

On Monday, Richard the Third, with Love, Law, and Physic.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 457 *Monday, May* 12, 1823. *Price* 1*d.*

COVENT GARDEN.

THE new Opera of *Clari* went of, on Saturday night, with as much effect as ever. Miss M. TREE was again encored in that beautiful and expressive song, which does Mr. BISHOP such high credit for the composition, and Miss Tree for the execution—the following are the words, to which the music is most appropriate, and both come *home* to every heart.

SONG, *Clari.*

'Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home.
A charm from the skies seems to hallow us there,
Which, seek through the world, is ne'er met with elsewhere.
Home, sweet home!
There's no place like home!

An exile from home, splendour dazzles in vain:
Oh, give me my lowly thatch'd cottage again!
The Birds singing gaily, that came at my call,
Give me them, with the peace of mind, dearer than all!
Home, sweet home!
There's no place like home!

Miss LOVE and Mr. PEARMAN aid considerably in making the Piece pass off agreeably. The former sings *"Little love is a mischievous boy,"* very archly: and the latter in his song of instrumental imitations is pretty successful—the *horn* and *bassoon* are well done. Mr. FAWCETT's acting at the close of the Opera, always produces the most powerful impression.

The Irish Tutor, and *Raising the Wind* followed, and much amused the numerous audience.

DRURY-LANE.

THE Opera of *The Duenna,* was represented with very great effect on Saturday evening. Mr. BRAHAM being *Carlos,* and Miss STEPHENS *Clara.* There was many encores.

The Divertisement of *The Halt of the Caravan,* with *Deaf as a Post,* followed.---There was a tolerable house.

DURAZZO.

We promised to read this new Tragedy by Mr. Haynes, and to pass an opinion on its merits as an *acting play*, in order to shew how far the author was justified in complaining of the managers of Drury Lane and Covent Garden, for the "solicitations" and "delays" he was subjected to by them. We *have* read *Durazzo* attentively, and, whilst we admit that it possesses occasional beauty and energy in the dialogue, we must declare that the defective management of its Plot, and the weak interest that surrounds the chief character, in particular, renders this Play very unfit, as it now stands, for any great success on the Stage. Neither Mr. Kean at the one house, nor Mr. Macready at the other, could have found opportunities in the part of *Durazzo* worthy of their talents, except in the interview which he has with *Garcia*, after his elevation; and that with *Benducar*, in the Garden, where he idly seeks to force the secret council with the King from him, and rushes out to revenge the blow. Yet these are forced situations, and, throughout, Durazzo appears nowhere enveloped with circumstances springing naturally from a ground-work of character, strongly and distinctly marked. We think the Managers acted wisely in requiring alterations,

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Royal Gardens, Vauxhall.—In a few evenings these delightful regions are to be opened to the Public, for the first time this season.—We never remember a season in which more *eclat* is likely to attend the efforts of the Proprietors; for never were such gigantic exertions made to entertain by every variety of amusement, combined with a strict attention to the accommodation and comfort of the visitors. This shews that whilst *foreign* taste has been consulted in various points, the *substantial* spirit of true *English* Proprietors, has not been wanting. John Bull likes fanciful amusement, but he likes his ease at the same time.

Olympic.---Mons. Alexandre this Evening commences an entirely *new Performance*, written expressly to enable him to display his wonderful powers of *Ventriloquism*, and dexterity of representing a variety of characters. The new Piece is called "*Nick and Devil; or, Asmodeus in London,*" and is said to be replete with humorous situations.

Adelphi—Trifles Light as Air!—Batchelor's Torments—Imitations interspersed with Songs, &c. by Messrs. Reeve & Wilkinson.

Surrey---*The Mountaineers*, Octavian, by a Gentleman, Zorayde, by Miss Edmistou—*The Esquimaux Indians*—*The Mad Actor*—and *The Dog of Montargis.*

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Tragedy of

King Richard III.

Duke of Glo'ster, Mr KEAN,
Duke of Buckingham, Mr PENLEY,
Tressell, Mr YOUNGE, King Henry, Mr POPE,
Duke of Norfolk, Mr THOMPSON,
Prince, Miss G. Carr, Duke of York, Master R. Carr
Earl of Richmond, Mr COOPER,
Tyrrell, Mr Randall, Lord Mayor, Mr Meredith,
Lord Stanley, Mr POWELL,
Sir W. Catesby, Mr MERCER, Blunt, Mr Douglas,
Earl of Oxford, Mr Coveney, Forest, Mr Read,
Sir Richard, Ratcliffe, Mr Crooke,
Sir R. Brackenbury, Mr King, Dighton, Mr Walker

Lady Anne, Mrs W, WEST
Elizabeth, Queen of Edward the 4th. Mrs GLOVER,
Duchess of York, Mrs KNIGHT.

To which will be added the Farce of

Love, Law, & Physic.

Doctor Camphor, Mr J. BARNES, Andrew, Mr KNIGHT,
Captain Danvers, Mr PENLEY, Coachman, Mr W. H. WILLIAMS,
Lubin Log, Mr. LISTON,
Flexible, Mr HARLEY, who will sing *The Humours of a Play-house*
John Brown, Mr HUGHES, Waiter, Mr COVENEY,

Laura, Miss CUBITT,
Mrs Hillary, Mrs ORGER, Maid, Mrs COVENEY,

To-morrow, [revived] The Travellers, with Killing no Murder.

THE KING.

We have it from high authority that His Majesty's health improves; and that should he be able next week to appear in Public, he will take an early opportunity to *visit the Theatres*. Every loyal subject, even including the Editor of *The Morning Chronicle*, will feel gratified at the prospect of seeing our gracious Sovereign again mingling in the pleasures of his People.

The late Mr. Carr's numerous family, of fourteen unprovided children, we rejoice to state, are taken under the patronage of the public—a liberal subscription has been commenced, headed by The Duke of York, who is to be present at a *Benefit* which Mr. Elliston has generously granted at his Theatre. *The Covent Garden Company* has kindly come forward to aid the cause, and fifty pounds have already been contributed from that quarter.

Bath Theatre.—May 10 —Miss Brunton took her Benefit here on last Friday, and most agreeably displayed the versatility of her talents in the three characters she supported—namely—as *Miss Dorillon*, in Mrs. Inchbald's Comedy of "*Wives as they were, and Maids as they are.*"—as *Cynthia*, in "*Oberon and Cynthia;*"—and as *Paul*, in the melo-drame of "*The Wandering Boys.*" What can be the reason that this charming actress is not engaged at one of our National Theatres? She possesses undoubted qualities to gratify in the highest degree. We understand she is now performing at Birmingham.

Miss Dance has earned a reputation here in genteel Comedy, which must, we should think, speedily conduct her to the London boards, where her beauty and talent, and most amiable character, would render her a still more conspicuous ornament to the Stage.

Dublin Theatre---May 9---"The Performances at this Theatre last evening, were *Gretna Green*, *The Mock Doctor*, and *The Spoil'd Child*. In the second Piece, Miss Clara Fisher appeared as *Gregory*, which character she sustained with much genuine humor. We have already spoken in high terms of her *Little Pickle*. The Theatre was well and fashionably attended."—(*Dublin Morning Post.*)

Miss Clara concludes her engagement on this evening. She acts *Sir Peter Teazle*, in "*The School for Scandal,*" and *The Actress of All Work.*

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Published by C. Harris, 25, Bow Street, Covent Garden; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden,

MR. MACREADY's BENEFIT.

This Evening will be performed Shakespeare's Play of The

Merchant of Venice.

Duke of Venice, Mr CHAPMAN,
Shylock, (first time) Mr. MACREADY,
Bassanio, Mr. C. KEMBLE,
Antonio, Mr. EGERTON, Gobbo, Mr. KEELEY,
Launcelot, Mr. BLANCHARD,
Gratiano, Mr. FARLEY, Tubal, Mr. ATKINS,
Salanio, Mr. HORREBOW,
Lorenzo, Mr. DURUSET, Solarino, Mr. Claremont,
Portia, Mrs. OGILVIE,
Nerissa, Miss LOVE, Jessica, Miss M. TREE.
With the Songs of "Rest, Warrior, rest," and "Bid me discourse."

After which, the Comic Piece (in one act) of

MA'TRIMONY.

O'Cloggorty, Mr. CONNOR,
Delaval, (first time, and for this Night only) Mr. MACREADY,
Baron De Limberg, Mr COMER,
Clara, Miss FOOTE.

To conclude with the Burletta of

MIDAS.

IMMORTALS.

Jupiter, Mr. J. ISAACS, Apollo, (first time) Miss LOVE,
Pan, Mr. COMER, Mars, Mr CRUMPTON, Vulcan, Mr NORRIS,
Bacchus, Mr GEORGE, Mercury, Mr. HEATH,
Ganymede, Mr SUTTON, Cupid, Miss BODEN, Iris, Miss SHAW,
Juno, Miss BARNETT, Minerva, Mrs. CHIPP,
Venus, Miss HENRY, The Graces, Messdms Vedy, Twamly, Vials.

MORTALS.

Midas, Mr. W. FARREN, Silenus, Mr. TAYLOR,
Damætas, Mr EVANS, Shepherd, Mr LOUIS,
Mysis, Mrs STERLING, Daphne, Miss HALLANDE,
Nysa, Miss M. TREE.

To-morrow, for the Benefit of Miss PATON, The Belle's Stratagem, with a Concert, and the Opera of The Barber of Seville.

should cause it to be repeated. Miss LOVE made an admirable *Apollo*, and was rapturously encored in "*Pray goody.*"

Miss PATON, one of our leading delightful vocalists, takes her Benefit this evening. Her progress in public favor has been uncommonly rapid; and it is a pleasure to state that the distinction she has met with, is as much merited by her talents, as by her most amiable character. We insert the words of that beautiful ballad, which she is to sing to-night, and to which she gives such charming expression.

The much admired Scotch Ballad, "Mary of Castle Carey,"
Sung by Miss PATON.
The Symphonies and Accompaniments by Miss PATON.*

"Saw ye my wee thing? saw ye my ain thing?
Saw ye my true love down on yon lea!
Cross'd she the meadow, yestreen at the gloaming?
Sought she the burnie, whar flow'rs the haw-tree?
Her hair it is lint-white! Her skin it is milk-white!
Dark is the blue o'her saft rolling e'e.
Red, red her ripe lips, and sweeter than roses!
Whar could my wee thing wander frae me?"

'I saw your ain MARY, she's frae Castle Carey,
'I saw your ain true love down on yon lea!
'Proud as her heart is, and modest her nature,
'Sweet were the kisses that she ga'e to me!'
Sair gloom'd his dark brow, blood-red his cheek grew,
Wild flash'd the fire frae his red-rolling e'e;
"Yeill rue sair this morning, your boasts and your scorning,'
"Defend, ye fause traitor; fu' loudly ye lie!"

'Awa' wi' beguiling', cried the youth smiling:
Aff went the bonnet—the lint-white locks flee—
The belted plaid fa'ing, her white bosom shawing,
Fair stood the lov'd maid wi' the dark rolling e'e!
"Is it my wee thing? is it mine ain thing?
"Is it my true love here that I see?"
'Oh JAMIE! forgive me, your heart's constant to me:
'I'll never mair wander dear laddie frae thee!'

* The Music sold by Chappell and Co. Music Sellers to His Majesty, 50, New Bond Street.

ROYALTY THEATRE.—A new Piece was performed at this Theatre, on Monday night, intitled, *The Mutiny of the Britannia; or, The Perils of a Sailor*: we understand it is from the pen of Mr. BRYANT, author of various dramatic pieces of superior merit, and the present one is equal in success to his former productions;—it was received with unanimous applause. The performers exerted themselves to please, and Mr. BRYANT did great credit to the Irish character.

SONGS—Miss PATON's CONCERT.

Mr SAPIO—a favourite Song		Mr ATKINS—a Song,
Miss LOVE—'In infancy.'		Miss SHARP—the Harp
Miss E. PATON, and Master LONGHURST,	a Duet.	Mr ESCUDIER—the Violin, (being his 1st appearance here)

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

MISS PATON's NIGHT.

This Evening the Comedy of The

Belle's Stratagem.

Doricourt, Mr C. KEMBLE,
Sir George Touchwood, Mr ABBOTT,
Hardy, Mr FAWCETT, Flutter, Mr JONES,
Saville, Mr BAKER, Villars, Mr CONNOR,
Courthall, Mr COMER, Dick, Mr BARNES,
Silvertongue, Mr MEARS, Mountebank, Mr King.
Gentlemen, Mess Claremont and Jefferies,
Gibson, Mr Atkins, James, Mr Louis,
Pilgrim, Mr Horrebow,
Letitia Hardy, Miss I. PATON,
(Sister of Miss Paton) being her first appearance in that Character, and second on any Stage.
Lady Frances Touchwood, Miss FOOTE,
Mrs. Racket, Mrs, GIBBS, Miss Ogle, Miss LOVE,
Kitty Willis, Miss GREEN.

In the Masquerade Scene,
Miss I. PATON and Mr. St. ALBIN will dance the Minuet de la Cour,
And Miss PATON will there introduce

"CRAZY JANE," in Character.

After which, the Opera of The

Barber of Seville.

Count Almaviva, Mr JONES, Doctor Bartolo, Mr FAWCETT,
Basil, Mr. J. ISAACS, Figaro, Mr PEARMAN,
Fiorello, Mr PYNE, Argus, Mr MEARS, Tallboy, Mr KING,
Officer, Mr COMER, Notary, Mr ATKINS,
Rosina, (1st time here) Miss PATON, Marcellina, Mrs STERLING.

To conclude with

A CONCERT.

In which Miss Paton will sing (by particular desise) *Mary of Castle Carey* Accompanied by Herself on the Piano-Forte.
also the favorite Song,—*Aurora Sorgerai,* (as sung by Signor Curioni in *La Donna del Lago,*) Accomp. by Herself on the Harp,
and by Mr Tully on the Horn. See *Songs in opposite Page.*

To-morrow, Clari. with Katharine and Petruchio.

New Theatre Royal, Drury Lane.

This Evening, Shakespeare's Tragedy of

CYMBELINE.

Cymbeline, Mr. POWELL,
Guiderius, Mr COOPER, Arviragus, Mr MERCER,
Belarius, Mr TERRY, Cloten, Mr PENLEY,
Madan, Mr KING, Lewis, Mr. THOMPSON,
Locrine, Mr Coveney, Philario, Mr Willmott,
Leonatus Posthumus, Mr. KEAN,
Iachimo, Mr. YOUNG,
Caius Lucius, Mr. POPE, Cornelius, Mr. Meredith,
Imogen, Mrs. W. WEST.
Queen, Mrs. KNIGHT, Helen, Miss PHILLIPS.

In Act II. The Glee of

"*Hark! the Lark at Heaven's gate sings,*"
By Miss CUBITT, Mr MILLER, Mr HOWARD, and Mr G. SMITH

To which will be added, a New Divertisement, called

The Swiss Villagers.

Principal Dancers, Mr. and Mrs OSCAR BYRNE, Mr and Mrs NOBLE, and Miss TREE.

To which will be added (1st time) a new Farce, under the title of

£8. 10s. 1d.

IF QUITE CONVENIENT.

The Principal Characters by

Mr LISTON, Mr COOPER, Mr GATTIE,
Mr J. BARNES,
Mr. FITZWILLIAM, Mr. Mr G. SMITH,
And Miss SMITHSON.

To-morrow, The Opera of the Travellers, &c.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 460 *Thursday, May* 15, 1823. *Price* 1*d.*

DRURY-LANE.

CYMBELINE was acted, last night, when Mr. KEAN and Mr. YOUNG personated *Posthumus* and *Iachimo*, in a very powerful manner. Mrs. WEST, in *Imogen*, gave considerable satisfaction. After the Play, the Ballet of *The Swiss Villagers*, was prettily danced, but it would bear a little curtailment. On its conclusion, a new Farce was produced for the first, and *last* time, under the singular title of "£8. 10s 1d.—If Quite Convenient." As this Piece was regularly condemned by virtue of its own intrinsic defects, we shall not enter very fully into the *Plot*, which, indeed, it would be no easy matter to do from the frequent interruption of the dissentients.

A poor soul of "shreds and patches" *Mr. Pattern*, (Liston) a tailor, or botcher, has, by the extensive credit of £8. 10s. 1d. afforded to a Mr. *Wit's-end*, (Cooper) for goods had, and work done, been compelled to shut up shop, and forego the happiness of wedding Miss *Dog-Skin*, (unseen) the heiress and daughter of Mr. *Dog-skin*, (G. Smith) a gentleman who carries on an extensive business in the cobblerline. Mr. *Wit's-end* has spent more of his papa's money than he ought, and instead of being able to pay the dunning Mr. *Pattern*, is thinking only how to raise the wind by means of a bill and a Miss *Stella*, (Miss Cubitt) heiress and daughter of *Sir Simon* ——(Gattie). *Wit's-end's* Papa returns from India, *incog*, as a Mr. *Van Hum*, (Barnes) with *Meddle*, (Meredith) his man, to ascertain the young gentleman's character and proceedings, by offering to help his necessities, (see *School for Scandal.*) Mr. *Pattern*, the *Dun*, learns by accident all his debtor's movements, and although always kicked out, perseveres in following him about from place to place, demanding his £8. 10s. 1d. *If Quite Convenient.* (for the idea, vide *Monsieur Tonson*). At last, we believe, for clamour would scarcely permit us to hear the close, *Old Wit's-end* pardons his son, *Sir Simon* gives him his daughter, and Mr. *Pattern* most joyfully receives his £8. 10s. 1d. with the approving smile of Mr. *Dog-Skin*, as his intended father-in-law. This was a very indifferent Piece: and we are bound to say was justly hissed from an early period. Mr. LISTON at the conclusion, intimated that it was withdrawn. There was a very good house.

COVENT GARDEN.

Miss Paton, we rejoice to say, had a most elegant and crowded assemblage last night at her Benefit. *The Belle's Stratagem* was acted, and as we have so lately remarked on its representation here, we shall say little more than what appertains to the *debut* of Miss Isabella Paton, (Miss Paton's sister,) in the character of *Letitia Hardy*. This young lady is, we hear, only fifteen, and has for some time been under the tutition of that distinguished comic actress, Mrs. Davison. It is clear from her performance of last night, that she possesses a considerable talent for the stage, and by dint of study, may become a valuable acquisition to it. She had, evidently, formed a just conception of the character, and executed the graceful parts, in particular, with more ease than could well have been expected under such circumstances. Her imitation of the hoyden was amusing—a little more breadth of humor—of unrestrained manner, however, would have been an improvement. All Miss Isabella Paton's faults are those of a *novice*—she has a sweet and pleasing countenance, and figure—very like her sister—and although she has little occasional lisp it is not disagreeable.

She was encored in the song of "*Where are you going my pretty maid,*" and was received in so favorable a manner, as to prove a stimulous, we should think, to her future exertions towards attaining perfection in the difficult profession she has chosen. In the Masquerade scene, Miss Paton entered, amidst the plaudits of the whole audience, and sang "*Crazy Jane,*" in character, with most touching melody. In *The Barber of Seville,* she, as *Rosina,* sang in most captivating style, and in the Concert, she gave "*Aurora Sorgerai,*" accompanied by herself on the harp, and by Tully on the horn, with great effect: and closed the evening with her sweet ballad of "*Mary of Castle Carey.*"

Songs in the new Opera of Clari; or, the Maid of Milan

Trio, Claudio, Giulio, Veespina, and Chorus---This way, this way place them here.
Duetto—Vespina and Jocoso—For shame get you gone, sir!
Song—Jocoso—Ne'er shall I forget the day.
Song---Clari---'Mid pleasures and palaces though we may roam. *Enc.*
Song—Clari---O, light bounds my heart! Through sorrow's night, that drearily.
Duet---Page and Vespina---Yes, yes, I read it in those eyes.
Song---Jocoso---From flowers, which we twine for the temples of love.
Serenade---Jocoso, Pietro, Claudio, and Giulio---Sleep, gentle Lady, flowers are closing.
Song---Vespina---Little love is a mischievous boy. (*Encored*)
Song---Clari---In the promise of pleasure, the silly believer.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden.

This Evening, (5th time) a new Opera, in 3 acts, called

CLARI;

Or, The Maid of Milan.

The Music, (except the National airs) entirely New, by Mr. Bishop.

The Duke Vivaldi, Mr. ABBOTT,
Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT,
Jocoso, (Valet to the Duke) Mr. PEARMAN,
Claudio, Mr. PYNE, Nicolo, Mr. J. ISAACS,
Geronio, Mr. KEELEY, Nimpedo, Mr. MEADOWS,
Pietro, Mr. GOULDEN, Giulio, Mr. TINNEY.
Page to the Duke, Master LONGHURST,
Clari, Miss M. TREE,
Fidalma, (her Mother) Mrs. VINING, Vespina, Miss LOVE,
Ninetta, Miss HALLANDE.

Characters in

THE EPISODE.

Nobleman, Mr. BAKER, Pelgreino, a Farmor, Mr. CHAPMAN,
Guido, Servant of the Nobleman, Mr. COLLETT,
Wife of Pelegrino, Mrs. PEARCE, Leoda, Miss BEAUMONT.

To which will be added, Shakspeare's Comedy of

Katherine & Petruchio.

Petruchio, Mr C. KEMBLE,
Baptista, Mr CHAPMAN, Biondello, Mr YATES,
Grumio, Mr BLANCHARD, Hortensio, Mr CLAREMONT,
Pedro, Mr MEARS, Music-Master, Mr. KING,
Taylor, Mr BARNES, Adam, Mr. SUTTON,
Nathaniel, Mr. Louis, Gabriel, Mr Collett, Gregory, Mr Heath,
Walter, Mr. Crompton, Ralph, Mr Grant,
Katherine, (first time) Miss CHESTER,
Curtis, Mrs. COATES' Bianca, Miss GREEN.

To conclude with the Farce of

The Irish Tutor.

The Characters by Mr CHAPMAN, Mr HUNT,
Mr BLANCHARD, Mr CONNOR,
Miss J. SCOTT, Miss LOVE.

To-morrow, Clari, with The Vision of the Sun.

New Theatre Royal, Drury Lane.

This Evening will be revived the Opera of

The Travellers;

Or, MUSIC's FASCINATION.

With new Scenery, Dresses, and Embellishments, in addition to part of the the Chinese Scenery, from the last new Spectacle. The Overture, and principal part of the Music, composed by Mr. Corri.—Act I. Characters in China.

The Travellers.

Zaphimiri, (Prince of China) — Mr COOPER,
Koyan, (his Companion) — Mr BRAHAM,
O'Gallagher — Mr FITZWILLIAM,
Mindora, (Mother to Koyan & Celinda — Mrs GLOVER,
Celinda, — Miss STEPHENS,
Chingtang, Master COLBORNE — Zaphani, Mast. G. Colborne

The Emperor of China, Mr. POWELL, Delvo, (Gardener) Mr HARLEY

Mandarins, Messrs Dongles, Wilkins, Taylor,

Act II —Characters in TURKEY.

Mustapha, (the Grand Vizier) Mr. THOMPSON,

Chief Aga of the Janizaries, Mr G Smith, Ben Ali, Mr Randall, Morad, Mr Coveney, Selim. Mr E. Crooke, Centinel. Mr Mercer, Parazade, Miss CUBITT, Safie, Miss FORDE.

A GRAND BALLET.

Principal Dancers—Mr NOBLE, Mr OSCAR BYRNE, Mrs NOBLE, Mrs OSCAR BYRNE. Miss TREE.

Acts III. and IV.—Characters in ITALY.

Duke of Posilepo, Mr Younge, Toledo, Mr Gibbon, Sanguino Mr King, Calvetta, Mr Turnour—*Italian Minstrels*, Mr Millar, and Master Dean, [Pupil of Mr Addison.]

Marchioness Merida, Mrs DAVISON

Act V—Characters in ENGLAND.

Admiral Lord Hawser, Mr GATTIE, Ben Buntline, Mr DOWTON,

Chorus of Sailors, Lads, and Lasses,

In the course of the Opera, Mr. BRAHAM will introduce a new Song, called "The Praise of Woman." (Composed by Michael Kelly)—Miss STEPHENS will also introduce, a new Echo Song, (composed by Mr. Rooke) and "Awake the Morning's Beam," and Purcell's Ground, with Variations, arranged as a Duet, (by Mr. Parry) by Mr. BRAHAM and Miss STEPHENS.—A new Irish Song, (composed by Mr. Rooke) will be sung by Mr. FITZWILLIAM.

To which will be added the Farce of

Love, Law, & Physic.

Doctor Camphor, Mr J. BARNES, Andrew, Mr KNIGHT,
Captain Danvers, Mr PENLEY, Coachman, Mr W. H. WILLIAMS,
Lubin Log, Mr. LISTON,
Flexible, Mr HARLEY, who will sing *The Humours of a Play-house*
Laura, Miss CUBITT,
Mrs Hillary, Mrs ORGER, Maid, Mrs COVENEY,

To-morrow, Othello. Othello, Mr. Kean, Iago, Mr. Young.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 461 *Friday, May* 16, 1823. *Price* 1*d.*

COVENT GARDEN.

THE Opera of *Clari,* went off uncommonly well last night. The acting and singing of Miss TREE, Miss LOVE, Mr. PEARMAN, &c. make up for some defects in the piece as a drama. The concluding scene between between Miss TREE and Mr. FAWCETT, still occasions as great a display as ever of pocket-handkerchiefs, amongst the tender-hearted.

Katherine and Petruchio followed, when Mr. C. KEMBLE personated with admirable effect, the woman-tamer:—and Miss CHESTER, appeared for the first time as the saucy *Katherine.* She acted with great spirit, and received much applause.

DRURY-LANE.

THE revived Opera of *"The Travellers; or, Music's Fascination,"* was performed for the second time last night. Those who expect to find much dramatic interest in this piece will be disappointed; but those who look at it as a vehicle for some very sweet music; magnificent scenery and embellishments; splendid processions; and pretty dances, will find their wishes amply met. Mr. BRAHAM, and Miss STEPHENS, executed the principal part of the songs, and with very great effect. They introduced two new songs—the former, *"In Praise of Woman,"* which had no very striking points: and the latter an *Echo Song,* composed by Mr. ROOKE, which has merit. The new Irish Song by the last named composer, and which was sung by Mr. FITZWILLIAM, as *O'Gallagher,* we understand is clever—we did not hear it. The following are the words—they are, we learn, written by a Mr. TIERNAN.

THE ISLAND OF SAINTS.

From Connaught I've travell'd, our roads paved and gravell'd,
Through hot climes and cold, as it froze and it thaw'd;
But still where I went, Sirs, I ne'er found content, Sirs,
Nor e'er felt at home, while I wander'd abroad!
In crossing the ocean, so rough was its motion,
So sea-sick I got, while the billows did foam,
I could not help thinking, I'd better been drinking,
To get half seas over, in Ireland at home.
Och! that is the Island, "St. Paddy's and my land,"
Where, living or dead, we ne'er utter complaints;
For still to be frisky, love, fight, and drink whiskey,
The divil a spot, like the Island of Saints!

When nature first made it, in green she array'd it,
And spangled its robes with young shamrock's all o'er;
And when she had dressed it, St. Patrick soon bless'd it,
And banish'd the toads and the snakes from its shore;
While danced off the vipers, our bards, and our pipers,
To honor his triumph, struck up his own air,
And since in our revels, they banish blue divils,
From wedding, and christening, from patron and fair,
Och! that is the Island, &c. &c.

And there we have creatures, whose beautiful features,
Dame nature herself in her bright colours paints;
Who banish all evils, and (dear little divils)
Can make saints of sinners, or sinners of saints.
No country can bate us, for potheen and praties,
For truth, valor, beauty, love, frolic, and mirth.
If strangers—there halt ye—and *cead mille æ falthe*,
Will follow you over the favorite earth.
Och! that is the Island, &c. &c,

Abroad while you wander, like wild goose or gander,
Och! Mr. O'Gallagher—gloomy or gay,
Your country your boast be, old Ireland your toast be,
The sweet land you live in, wherever you stray!
If ever when (undone!) I settle in London,
To shew what regard for my birth-place I've got—
In St. Giles's some gay day, I'll wed a fine lady,
And two Irish natives will have on the spot!
Och! that is the Island, "St. Paddy's and my land,"
Where living or dead, we ne'er utter complaints,
For still to be frisky, love, fight, and drink whiskey,
The divil a spot like the Island of Saints!
* A thousand welcomes to you.

The WHITSUN-EVE GRAND SELECTION OF MUSIC, is to take place at *Drury Lane Theatre* to-morrow evening, under the able direction of Mr. BOCHSA, who has engaged every musical performer of eminence, that can be obtained. The Selections are from the first Masters.

The late Mr. CARR'S Family are to have a Benefit at the English Opera House, on Monday, under the special Patronage of the DUKE OF YORK, who will be present. Mr. BRAHAM, Miss STEPHENS, Miss M. TREE, &c. give the aid of their brilliant talents.

The Dog that acted in the melo-drame, called *The Dog of Montargis*, created great admiration, but we do not think it could produce more interest than a beautiful, powerful, and sagacious animal, which we lately saw at Mr. TROYE'S Exhibition of the Mountains of Switzerland, in Soho Square. It is of the famous St. Bernard breed, which the charitable Monks train to search through the snow-clad Mountains, to protect and guide Travellers to their hospitable Monastery; and is seen prepared for his duty, At this Exhibition we, also, had the pleasure of judging of the correctness of Mr. GRIEVE'S beautiful scene of the *Glaciers* in the new Opera of "*Clari.*" There are also models and plans of Estates in England, with *every tree, house, field, hill,* and *dale,* which Mr. TROYE has executed for the use of the Proprietors. The whole is very ingenious.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening, (6th time) a new Opera, in 3 acts, called

CLARI;

Or, The Maid of Milan.

The Music, (except the National Airs) entirely New, by Mr. Bishop.

The Duke Vivaldi, Mr. ABBOTT,
Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT,
Jocoso, (Valet to the Duke) Mr. PEARMAN,
Claudio, Mr. PYNE, Nicolo, Mr. J. ISAACS,
Geronio, Mr. KEELEY, Nimpedo, Mr. MEADOWS,
Pietro, Mr. GOULDEN, Giulio, Mr. TINNEY.
Page to the Duke, Master LONGHURST,
Clari, Miss M. TREE,
Fidalma, (her Mother) Mrs. VINING, Vespina, Miss LOVE,
Ninetta, Miss HALLANDE.

Characters in

THE EPISODE.

Nobleman, Mr. BAKER, Pelgerino, a Farmer, Mr. CHAPMAN,
Guido, Servant of the Nobleman, Mr. COLLETT,
Wife of Pelegrino, Mrs. PEARCE, Leoda, Miss BEAUMONT.

In the Course of the Opera, the following New Scenery.

ANTE-CHAMBER IN THE DUKE'S CASSINO---Grieve.
Apartment in Ditto-Pugh. Garden of Ditto, with a Theatre--W.Grieve
Village in Switzerland, with the Glaciers—Grieve.
Outside of the Cassino--T. Grieve.
Italian Village, with distant View of Milan. T. Grieve
The Farm-House of Rolamo. Grieve

After which, (30th time) a New Tale of Enchantment, called

The Vision of the Sun;

Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The whole produced under the direction of Mr FARLEY.
Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroe, Mr J.S. GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

To-morrow, No Performance.

New Theatre Royal, Drury Lane.

This Evening will be performed Shakespeare's Tragedy of

OTHELLO.

Brabantio, Mr POWELL, Cassio, Mr COOPER,
Iago, Mr YOUNG,
Montano, Mr MERCER, Duke of Venice, Mr KING,
Othello, Mr KEAN,
Gratiano, Mr MEREDITH, Roderigo Mr PENLEY,
Lodovico, Mr THOMPSON,
Leonardo, Mr Yardley, Julio, Mr E Crooke,
Marco, Mr Douglas, Luca, Mr Turnour,
Paulo, Mr Read, Messenger, Mr Willmott,
Antonio, Mr Coveney, Giovanni, Mr Honner,
Desdemona, Mrs W WEST, Emilia, Mrs GLOVER.

To which will be added, a New Divertisement, called

The Swiss Villagers.

Principal Dancers, Mr. and Mrs OSCAR BYRNE, Mr and Mrs NOBLE, and Miss TREE.

To conclude with 11th time, reduced into 1 act, a Farce called

Deaf as a Post.

The Principal Characters by

Mr LISTON, Mr COOPER, Mr GATTIE, Mr PENLEY,
Miss CUBITT, Miss SMITHSON, Mrs HARLOWE, Mrs ORGER.

To-morrow, A Selection of Antient and Modern Music.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 462 *Saturday, May* 17, 1823. *Price* 1*d.*

The Benefit for the late Mr. CARR's unprovided family of fourteen children, takes place on Monday next at *The English Opera-House*, Strand.

DRURY-LANE.

THE Tragedy of *Othello*, was again represented last night with great effect. Mr. KEAN being the *Moor*, and Mr. YOUNG the wily ancient *Iago*. The same points that usually strike from the inimitable acting of these gentlemen, were marked by loud applauses from the audience, but most extraordinary acclamations and cries of 'bravo,' attended the following speech of *Othello*, which Mr. KEAN delivered in an emphatic style of passionate agitation:—

If thou dost slander her, and torture me,
Never pray more: abandon all remorse;
On horror's head, horrors accumulate;
Do deeds to make heaven weep, all earth amaz'd;
For nothing canst thou to damnation add
Greater than that.

COVENT GARDEN.

THE new Opera of "*Clari*," was well attended, and greatly applauded last night. On Monday *Romeo and Juliet* is to be acted—*Romeo*, by Mr. C. KEMBLE, *Juliet*, by Miss F. H. KELLY.

SADLER'S WELLS.

Since the commencement of the present season the various and excellent entertainments brought forward, at this charming Theatre, have received that high patronage their merits entitle them to. "*The Innkeeper of Abbeville*," has been performed with great eclat; the characters are supported by the company with their usual degree of talent. The laughable parody of "*Dolly and the Rat*," has been added to the list of novelties, and has excited a more than ordinary portion of mirth—the success of "*Harlequin's Trip to Paris*," has been greater than any production of the kind brought forward at this house for some years: the privilege given to the audience of descending the *Russian Mountains*, has added greatly to their popularity. We observe by the bills, that notwithstanding the increasing attraction of the present performances, they will be withdrawn this evening, in consequence of the forthcoming *acquatic Melo-drame* on Monday next, in the last scene of which the Real Water will be introduced. We hear that the new piece will exceed in point of splendour any thing ever presented at this Theatre.

New Theatre Royal, Drury Lane.

WHITSUN-EVE.

Oratorio,

Mr. BOCHSA's most successful arrangements respecting the Oratorios during the Lent Season is followed up by a similar endeavour to obtain for this evening's entertainment, a combination of every species of musical talent in London; which is the surest way at once to gratify the Public, and obtain a full recompense for his exertions. A brilliant house is expected.

This Evening there will be a GRAND MUSICAL PERFORMANCE,

Under the Direction of Mr. BOCHSA,

Consisting of

A GRAND SELECTION

Of Sacred, Antient, and Modern Music,

PART I.

A Selection from HANDEL's Oratorio,

The MESSIAH.

With the additional Accompaniments by MOZART.

Overture.

Recit. acc. Mr Braham, Comfort ye, comfort ye my people
Air—Every valley shall be exalted
Chorus—And the glory of the Lord shall be revealed.
Recit. Mr Terrail—Behold! a virgin shall conceive
Air and Chorus, O thou that tellest good tidings

PASTORAL SYMPHONY.

Recit. Mrs Salmon—There were shepherds abiding in the field
Recit. acc.—And lo! the angel of the Lord came upon them
Recit.—And the angel said unto them, Fear not
Recit. acc. And suddenly there was with the angel a multitude
Chorus—Glory to God in the highest.
Air, Mrs Salmon—Rejoice greatly, O daughter of Zion!
Chorus—For unto us a Child is born.
Air, Mr Bellamy—Why do the nations so furiously rage together?

Recit. acc. Miss Goodall—He was cut off out of the land of the living
Air—But thou didst not leave his soul in hell
Air, Miss Stephens—I know that my redeemer liveth.
Grand Chorus—Hallelujah! for the Lord God Omnipotent reigneth.

Between the First and Second Parts,

The Echo Song, Madame Camporese; (Corno Obligato, Mr Puzzi).... Rossini.

Concerto Trumpet, Mr Norton, (first time here.)

PART II.

A Selection from Rossini's Oratorio,

MOSES in EGYPT.

Introduction, Miss Cubitt, Mr Pyne, and Mr Bellamy, and Chorus—Lamentation for the plague of darkness.
Recit. and Duet, Madame Camporese and Signor Curioni—Parting interview.
Quartetto, Mrs Salmon, Madame Camporese, Signor Curioni, and Mr Sapio, (Accompanied on the Harp by Mr Bochsa) Retreat of Elcia discovered

Duetto, Miss Paton and Miss M. Tree—Sull' aria—(Figaro)—Mozart
Air, Miss Forde—The soldier tir'd———(Artaxerxes)——Dr. Arne.
Duet, Mr Braham and Mr Sapio—O Albion, (first time here) Braham

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A Selection from Rossini's Oratorio,

Cyrus in Babylon.

Chorus and Air, Miss M. Tree—Cyrus's sorrow for his fate.
Trio, Mrs. Salmon, Madame Vestris, and Mr Braham—The interview of Cyrus and Amira discovered by Belshazzar.

Favourite Scotch Air, arranged as a Duet, Mrs. Ashe and Miss H. Ashe—Roy's Wife
The celebrated Cantata—Alexis—Mr Braham; accompanied on the Violoncello by Mr Lindley—Pepusch
Grand Chorus, the Solo Parts by Miss Cubitt, Mr Pyne, & Mr Nelson
The heavens are telling———(Creation)———Haydn.

Between the Second and Third Parts,

Aria, [with variations] Mrs Salmon,
O dolce concento--accom. on the Flute, Mr Nicholson
Polacca (by desire) on the Violin, Mr Mori, *Mayseder*

Moses in Egypt, to which Signor CURIONI, and Madame CAMPORESE, with Mrs. SALMON, and Mr. SAPIO, did ample justice. The celebrated *Letter Duet* from *Figaro*, by Miss M. TREE and Miss PATON, received an encore, as did the cantata of "*Alexis*," by Mr. BRAHAM, admirably accompanied on the Violoncello by Mr. LINDLAY, and the aria, "*O idolic concento*," by Mrs SALMON, accompanied on the Flute by Mr. NICHOLSON, with infinite taste. The whole Performance proved a great treat; and was, no doubt; as highly productive to Mr. BOCHSA, in a pecuniary way, as it was eminently creditable to his professional taste and judgment.

THE ROYAL VAUHALL GARDENS, are to be opened this Evening for the first time this season, the Proprietors having completed accommodations, and a series of amusements, of unprecedented extent and variety, at and expense, we hear, of some thousand pounds. They have, besides all the former great attractions, erected a splendid new Concert Pavillion, a Grand Moorish Tower for displaying the Fireworks; and two new Theatres, one for Ballets, and the other for a novel Entertainment *a la Matthews*, by a Mr BROWN from the York Theatre. There have been some new supper-boxes also built; and a great variety of new embellishments and points of attractions will be discovered by the visitors who have before been familiar with this Fairy Land.

Miss M. TREE takes her Benefit at Covent Garden Theatre, on Wednesday next the 21st. This attractive young lady and charming vocalist, is to bring forward her two sisters, Miss E. and A. TREE; the former is to act *Olivia*, in *Twelfth Night*, and the latter is to appear as *Cherubino*, (the Page) in *The Marriage of Figaro*. It is their first appearance in public. Miss PATON lends her assistance as the *Countess*.

OLYMPIC THEATRE—Mons. AEEXANDRE, who has been severely indisposed, is, we are happy to hear recovered, and proposes to present us this evening, with his new Entertainment, which is said to be full of singular displays of humor, and extraordinary efforts of Ventriloquism.

BATH THEATRE—Mr. MACREADY was to commence on last Saturday an engagement of six nights. He was to act first *Virginious* with Miss F. H. KELLY as *Virginia* her first appearance here.—next *Hamlet*; then *Macbeth* (*Lady Macbeth* by a Mrs CRUSE formerly of the York Theatre, and her first appearance on any stage for six years)—then *Rob Roy*, and last *Richard the Third*.

Miss BRUNTON we find, is still here, performing in comedy and Melo-drama with undiminished attraction Will any of our correspondents friends explain the mystery of this young Lady not being engaged permanently at Drury or Covent Garden?

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening Shakspeare's Tragedy of

HAMLET.

Claudius, King of Denmark, Mr POWELL,
Hamlet, Mr YOUNG,
Polonius, Mr TERRY, Laertes, Mr MERCER,
Osrick, Mr PENLEY,
Horatio, Mr KING, Guildenstern, Mr DOUGLAS,
Rosencrantz, Mr E. Crooke, Francisco, Mr Read,
Marcellus, Mr Thompson, Bernardo, Mr Coveney,
First and Second Actor, Messrs Meredith & Williams
First Grave-Digger, Mr DOWTON,
Second Grave-Digger, Mr HUGHES,
First Sailor, Mr Turnour, 2nd Sailor, Mr Seymour,
Ghost of Hamlet's Father, Mr COOPER,
Gertrude, Queen of Denmark, Mrs. GLOVER,
Ophelia, Miss CUBITT,
Actress, Miss PHILLIPS,

To which will be added, a New Divertisement, called The

Halt of the Caravan,

Including the National Dances of
THE PAS RUSSE—THE SPANISH BOLERO,
A Hornpipe A L'Anglaise—and a Grand Asiatic Pas De Deux.
Aga Mr COVENEY, Mustapha, Mr TURNOUR,
Principal Dancers, Mr. and Mrs OSCAR BYRNE, Mr and
Mrs NOBLE, and Miss TREE.

BY SPECIAL DESIRE.

To which will be added the Farce of

Love, Law, & Physic.

Doctor Camphor, Mr J. BARNES, Andrew, Mr KNIGHT,
Captain Danvers, Mr PENLEY, Coachman, Mr W. H. WILLIAMS,
Lubin Log, Mr. LISTON,
Flexible, Mr HARLEY, who will sing *The Humours of a Play-house*
Laura, Miss M. SMITH
Mrs Hillary, Mrs ORGER, Maid, Mrs COVENEY,

To-morrow, The Travellers.

Theatre Royal, Covent Garden.

This Evening, Shakespeare's Tragedy of

Romeo and Juliet.

Prince Escalus, Mr HUNT,
Paris, Mr HORREBOW, Mercutio, Mr JONES,
Montague, Mr CLAREMONT,
Capulet, Mr. EGERTON, Tybalt, Mr CONNOR,
Romeo, Mr. C. KEMBLE,
Benvolio, Mr BAKER, Apothecary, Mr MEADOWS
Friar Lawrence, Mr CHAPMAN,
Friar John, Mr Mears, Balthazar, Mr Ley,
Page, Master C. Parsloe, Samson, Mr Atkins,
Abram, Mr Heath, Gregory, Mr Norris,
Peter, Mr KEELEY,

Lady Capulet, Mrs FAUCIT,
Juliet, by Miss F. H. KELLY,
Nurse, Mrs. DAVENPORT.

In Act 1.

A Masquerade and Dance,

Incidental to the Piece.

Act 5—The Funeral Procession of Juliet and a Dirge.

After which, (31st time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The whole produced under the direction of Mr FARLEY.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultaupac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, Mr I. S. GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

To-morrow, Clari—On Wednesday, for the Benefit of Miss M. TREE, the Comedy of Twelfth Night, with The Marriage of Figaro,

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 464 *Tuesday, May* 20, 1823. *Price* 1*d.*

COVENT GARDEN.

Last night *Romeo and Juliet* was acted, when Mr. C. Kemble played *Romeo*, and Miss F. H. Kelly, *Juliet*. The performance proved highly attractive, as there was a most genteel assemblage in the boxes, and an overflowing pit and galleries. Miss Kelly represented the hapless heroine with all her former effect, and was frequently loudly applauded—particularly in the balcony-scene, where the audience cheered her with much enthusiasm. This young lady has not yet been fully and fairly before the public—we consider her improved even in the character she performed last night, and must, therefore, presume, that if she were brought forward more frequently, she would gain still more on public favor.

The Gods were jovial and noisy, as usual, on holiday-nights. A Goddess favored her fellow deities, and us mortals below, with a divine air or two between the acts, with much *spirit*. Those who had a taste for an astounding uncertainty of melody applauded her highly, but those who preferred a voice that had not been modulated under the influence of Geneva, and regulated by the science of St. Giles's, thought proper to clap their hands—to their ears.

The Vision of the Sun closed the Entertainments.

DRURY-LANE.

Mr. Young acted *Hamlet* last night, in a very powerful style, and obtained great applause, Miss M. Tree, by permission of the Covent Garden Managers, acted *Ophelia*, as Miss Cubitt was unfortunately taken ill. She was warmly welcomed on this Stage.—There was a good house.

DRURY LANE THEATRICAL FUND.

On Saturday the Anniversary of this Charity was celebrated at the Freemason's Tavern, in a very splendid manner, All the galleries of the hall, in which the company to the number of 270 dined, were crowded with ladies. The Marques of Hertford presided. On the toast being given of "The Drury Lane Theatrical Fund, and its wor-

thy master, Mr. KEAN, that gentleman rose and returned thanks. The Fund, he said, had under the DUKE OF YORK'S protection, amassed a capital of £16,136, which not only enabled the directors to secure the necessaries of life for ten helpless brethren, but left a surplus of £200 a year, which would be applied to their comforts He then remarked, that it was matter of suprise and regret, that the subscriptions from the profession were disproportioned to their numbers: a fact the more to be lamented as from the present state of theatricals, it was not known who might not in a few years require such aid as the present claimants were receiving. He observed that this want of support from members of the profession, had caused an application to strangers for that relief which should have been administered by the devoted children of the muse alone. He concluded an admirable, and powerfully delivered Speech, with stating that upwards of £1100. were subscribed.

ENGLISH OPERA-HOUSE—The Benefit for the numerous Family of the late Mr. CARR, last night, was a most productive one. The Entertainments were admirable.

OLYMPIC THEATRE.—MONS. ALEXANDRE gave, last night, the first performance of his new Entertainment entitled *Nick and the Devil; or Asmodeus in London.* The piece opens with *Nicholas* in a scrape, who flies from the watchmen into a Doctor's house. Here, after the family are quieted, and he comes from from a place of concealment, he is addressed by a voice, which proves to be that of the *Devil* in a bottle. Nicholas opens the bottle, and lets out *Asmodeus,* who gratefully sets forth with his deliverer to amuse him through the streets of London. There then follow a number of adventures which our space will not permit us to detail—some are well managed—some but indifferently. The *ventriloquial* parts are admirable. We think, Mr. ALEXANDRE should aim more at the humours or natural display of sound, than at representing *character.*—The Theatre was very full.

VAUXHALL GARDENS.

THIS agreeable resort of fashion and gaiety was opened for the season last night. The weather proved a little unfavorable at different times of the night, but this did not prevent the attendance of a numerous and elegant throng.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.
Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening, (7th time) a new Opera, in 3 acts, called

CLARI;

Or, The Maid of Milan.

The Music, (except the National airs) entirely New, by Mr. Bishop

The Duke Vivaldi, Mr. ABBOTT,
Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT,
Jocoso, (Valet to the Duke) Mr. PEARMAN,
Claudio, Mr. PYNE, Nicolo, Mr. J. ISAACS.
Geronio, Mr. KEELEY, Nimpedo, Mr. MEADOWS,
Pietro, Mr. GOULDEN, Giulio, Mr. TINNEY.
Page to the Duke, Master LONGHURST,
Clari, Miss M. TREE.
Fidalma, (her Mother) Mrs. VINING, Vespina, Miss LOVE.
Ninetta, Miss HALLANDE.

Characters in

THE EPISODE.

Nobleman, Mr. BAKER, Pelgerino, a Farmer, Mr. CHAPMAN
Guido, Servant of the Nobleman, Mr. COLLETT,
Wife of Pelegrino, Mrs. PEARCE, Leoda, Miss BEAUMONT.

In the Course of the Opera, the following New Scenery.

ANTE-CHAMBER IN THE DUKE's CASSINO---Grieve.
Apartment in Ditto-Pugh. Garden of Ditto, with a Theatre--W.Grieve
Village in Switzerland, with the Glaciers—Grieve.
Outside of the Cassino--T. Grieve.
Italian Village, with distant View of Milan. T. Grieve
The Farm-House of Rolamo. Grieve

After which, (32nd time) a New Tale of Enchantment, called

The Vision of the Sun;

Or, The ORPHAN OF PERU.

The Overture & Music composed, selected & arranged by Mr WARE
The whole produced under the direction of Mr FARLEY.
Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, Mr I.S. GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongau'd, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

To-morrow, for the Benefit of Miss M. TREE, the Comedy of Twelfth Night, with The Marriage of Figaro,

New Theatre Royal, Drury Lane.

This Evening will be revived the Opera of

The Travellers ;

Or, MUSIC's FASCINATION.

With new Scenery, Dresses, and Embellishments, in addition to part of the the Chinese Scenery, from the last new Spectacle. The Overture, and principal part of the Music, composed by Mr. Corri.—Act I. Characters in China.

The Travellers.

Zaphimiri, (Prince of China) — Mr COOPER,
Koyan, (his Companion) — Mr BRAHAM,
O'Gallagher — Mr FITZWILLIAM,
Mindora, (Mother to Koyan & Celinda — Mrs GLOVER,
Celinda, — Miss STEPHENS,
Chingtang, Master COLBORNE — Zaphani, Mast G. Colborne

The Emperor of China, Mr. POWELL, Delvo, (Gardener) Mr HARLEY
Mandarins, Messrs Douglas, Wilkins, Taylor,

Act II.—Characters in TURKEY.

Mustapha, (the Grand Vizier) Mr. THOMPSON,

Chief Aga of the Janizaries, Mr G Smith, Ben Ali, Mr Randall, Morad, Mr Coveney, Selim, Mr E. Crooke, Centinel, Mr Mercer, Parazade, Miss CUBITT, Safie, Miss FORDE.

A GRAND BALLET.

Principal Dancers—Mr NOBLE, Mr OSCAR BYRNE, Mrs NOBLE, Mrs OSCAR BYRNE. Miss TREE.

Acts III. and IV.—Characters in ITALY.

Duke of Posilepo, Mr Younge, Toledo, Mr Gibbon, Sanguino Mr King, Calvetta, Mr Turnour—*Italian Minstrels,* Mr Millar, and Master Dean, [Pupil of Mr Addison.]

Marchioness Merida, Mrs DAVISON

Act V—Characters in ENGLAND.

Admiral Lord Hawser, Mr GATTIE, Ben Buntline, Mr DOWTON,
Chorus of Sailors, Lads, and Lasses,

In the course of the Opera, Mr. BRAHAM will introduce a new Song, called "The Praise of Woman." (Composed by Michael Kelly)—Miss STEPHENS will also introduce, a new Echo Song, (composed by Mr. Rooke) and "Awake the Morning's Beam," and Purcell's Ground, with Variations, arranged as a Duet, (by Mr. Parry) by Mr. BRAHAM and Miss STEPHENS.—A new Irish Song, (composed by Mr. Rooke) will be sung by Mr. FITZWILLIAM.

To which will be added the Farce of

Killing no Murder !

Mr. Apollo Belvi, Mr. LISTON, Buskin, Mr. HARLEY,

To-morrow, The Hypocrite, and Simpson and Co.

THE

Theatrical Observer:

AND

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"Nothing extenuate nor set down aught in malice."

No. 465 Wednesday, May 21, 1823. Price 1d.

COVENT GARDEN.

Clari; or the Maid of Milan was repeated last night, to a well attended house: and Miss Tree acted and sung with pleasing effect. The last scene, with Mr. Fawcett's admirable acting as the old heart-broken villager, always touches the audience. Mr. Pearman and Miss Love contribute very largely to the success of the piece.

We observe that Miss Paton, with a feeling consistent with her usual amiable conduct, lends her assistance at Miss M. Tree's benefit to-night, in the character of the *Countess*, although not according to the *alternate* order agreed upon between these young ladies.

DRURY-LANE.

The Opera of *The Travellers*, was again performed last night, when the music and embellishments gave as much pleasure as before; but as a drama, this piece is hardly tolerable. There is, except in the chief vocal characters, a waste of talent in some of the parts being represented by such performers as Mrs. Davison, Mr. Dowton, Mr. Harley, &c.

The following is from the "*Letters from the Havana*," an amusing little volume, published by Miller, in Fleet Street.

"We will not, however, return to the *alameda*, for it is time to go to the *theatre*, if there is an *opera* performed; if there is only a "*comedia famosa*" we will leave the house to the rabble. It is usual to take a box for the season, or a certain length of time—three or four months—and if you do not, you will get no box seat. You pay four *reales* for your admission at the outer door, and afterwards an additional sum according to the part of the house, or nature of the accommodation you choose. The company is tolerable, and the house convenient, though not large. It is only *fully* lighted on grand nights, which circumstance is always advertised, as is the *programme* of the piece, as—

"'This evening will be presented to the illustrious and respectable people of the *Havana*, the famous and much-admired comedy entitled '*El Triunfo del Ave Maria*,' in which *Senor Garcia* will perform the part of a *Graciozo*, who delivers many truly agreeable and witty speeches, as will the *Senora Gambo-*

rino the character of a *Graciosa*, whose diverting observations and smart speeches will give great delight to the audience. The comedy will be adorned with appropriate dresses and scenes, amongst others the march of the heroic Spanish army to attack the infidels, with suitable warlike accompaniments—the Spanish hero on horseback—the moorish chieftain advancing to challenge the Spaniards, when the Spanish conqueror with the assistance of the *Ave Maria* will cut off the head of the moor;—with many other agreeable and surprising incidents. After this will be performed the excellent and much admired piece called *The re-establishment of the Constitution*, "written by an eminent patriot, where will be seen the ceremony of laying the *lapida* of our most glorious constitution. Also will be seen the portraits of those Spanish heroes, *Quiroga* and *Riego*, and a procession of *Alcalde's* and other authorities. The Theatre will be illuminated with perfect brilliancy so as to afford this most respectable public every satisfaction."

"I have seen a Spanish work, published in London the beginning of this year, which says the English Theatre is in a state of *semi-barbarism*. I will not say the same, exactly, of the Spanish Theatre, but there certainly is much wildness, *(poetic* if you please) in their dramatic compositions. Of their modern drama little can be said; there is a playfulness in their dialogue, but nothing of *character*, which I take to be the main requisite. Their old writers are full of fanciful expression; but their heroes, their *gracioso's* and their ladies, only vary in names; they are the same beings carried through a series of plots. I think *Moreto* has shewn more discrimination and delicate touch in respect to character than most of the former writers. His "*Primera es la Honra*" has these qualities with much natural growth of sentiment, less choaked by metaphoric flowers than usual. The *saynete's* or *entertainments* of the Spaniards, have a good deal of spirit in their dialogues—Much of the *gracioso* character, is *quip* and *legerite;* but the higher order of pieces are stilted and bombastic, full of strange anachronism, tedious speeches, and walking gentlemen. As to the aforesaid *programme* and the *Havana* taste I am restricted from saying more, because I just recollect I saw "*Timour the Tartar*," *Madame Sacchi*, and an *elephant* in a christmas *pantomime* on the boards of a London Theatre-royal."

Songs in Miss M. TREE's Benefit.

Song—Full many a glorious morning.
Song—O how much more doth beauty.
Song—Bid me discourse.
Song—Mary, I believed the true.
Glee—Come o'er the brook, Bessy.
Song—The Youth in his blooming array.
Duet—I've seen all your flirting.
Song—No joy without my love.
Song—Love ever leave me.
Duet—How gently.
Song—Rose D'Amour.
Song—Aid me, ye pitying powers,

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden.

Miss M. TREE's NIGHT.

This Evening Shakspeare's Comedy of

Twelfth Night.

Previous to which *Cherubini's Overture to Anacreon.*

The Music, (with a few exceptions) composed by Mr. BISHOP.

Duke Orsino, Mr ABBOTT,
Sir Toby Belch, Mr BARTLEY, Valentine, Mr TAYLOR,
Sir Andrew Ague-cheek, Mr BLANCHARD,
Curio, Mr. PYNE, Malvolio, Mr. W. FARREN,
Clown, Mr FAWCETT, Fabio, Mr BAKER,
Solanio, Mr COMER, Benvolio, Mr TINNEY, Friar, Mr ATKINS,
Sebastian, Mr PARSLOE, Antonio, Mr CHAPMAN,
Roberto, Mr. JEFFERIES, Page, Master LONGHURST,
Officers, Messrs Mears and Louis, Sailor, Mr Heath,
Viola, Miss M TREE, Maria, Mrs GIBBS,
Olivia, Miss E. TREE,
(Being her First Appearance)
Juno, Miss SHAW, Ceres, Miss BEAUMONT, Iris, Miss BODEN,
Sea-Nymphs, Messdms. Chipp. Louis, Shotter, Twamley,

MISS SHARP

Has kindly consented to play a FANTASIA on the HARP.

To conclude with the Opera of The

Marriage of Figaro.

The Music chiefly from Morart's Operas—The new Music by Mr Bishop
With MOZART's OVERTURE to the ZAUBERFLOTE.

Count Almaviva, Mr JONES, Fiorello, Mr DURUSET,
Figaro, Mr PEARMAN, Antonio, Mr FAWCETT,
Basil, Mr. J. ISAACS, Sebastian, Mr COMER,
Cherubino, (the Page) Miss A. TREE,
(*Being her first Appearance*)
In which character she will sing *" No joy, without my life,"*
Countess Almaviva, Miss PATON,
Barbarina, Miss LOVE, Marcelina, Mrs STERLING,
Susanna, Miss M. TREE.
With the Song of *" Rose D'Amour,"* in which she will introduce
A CASTANET DANCE.

See a List of the Songs in the opposite page.

To-morrow, Much Ado about Nothing.

New Theatre Royal, Drury Lane.

This Evening will be acted the Comedy of

The HYPOCRITE.

Doctor Cantwell, Mr. DOWTON,
Maw-worm, Mr LISTON, Seward, Mr YOUNGE,
Sir John Lambert, Mr POWELL,
Darnley, Mr PENLEY, Tipstaff, Mr READ,
Colonel Lambert, Mr COOPER,
Servants, Messrs. HONNER and BROWN.

Old Lady Lambert, Mrs HARLOWE,
Charlotte, Mrs DAVISON,
Young Lady Lambert, Mrs ORGER,
Betty, Mrs COVENEY.

After which, a Pastoral Ballet, under the title of

The Swiss Villagers.

Principal Dancers, Mr. and Mrs OSCAR BYRNE, Mr and Mrs NOBLE, and Miss TREE.

To conclude with, 25th time, a new Comedy, in 2 acts, called

Simpson and Co.

The Characters by

Mr TERRY, Mr COOPER,
Mr MEREDITH, Mr HONNER,
Mrs GLOVER, Miss SMITHSON,
Mrs DAVISON, and Mrs ORGER.

To-morrow, The Travellers, and All the World's a Stage.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 466 Thursday, May 22, 1823. Price 1d.

DRURY-LANE.

THE Comedy of *The Hypocrite* was again acted last night, in consequence of the applause which attended its former representation here, when Mr. DOWTON performed the character of *Doctor Cantwell*, which we have before had occasion to remark upon as a most admirable piece of acting. It is an exhibition of the most ample knowledge of the part that perhaps ever was seen. It affords a living calumny on human nature, displayed in its worst features, and disgusts, while at the same moment we are pleased with the talent which embodies it with so much apparent truth. Mr. Dowton's fame, if it stood upon no other foundation than his manner of acting the hypocritical villain, *Doctor Cantwell*, would be handed down to posterity, amongst the most successful of the histrionic profession.

Mr. LISTON's *Maw-worm* is highly amusing—he exhibits the true conventicle serious ignorance in look and manner. The *Colonel* was well performed by Mr. COOPER; and all the other characters were effectively represented. The Comedy proved very amusing to an elegant and numerous audience.

The Swiss Villagers, and *Simpson and Co.* concluded the evening's entertainment very agreeably.

COVENT GARDEN.

Miss M. TREE, last night. had a brilliant Benefit—the house was crowded in every part. The pieces performed were *Twelfth Night*, and *The Marriage of Figaro*—in these, the only novelty was the first appearance on the stage of two of Miss TREE's sisters. One of them, Miss E. TREE, performed *Olivia* in the Comedy. It is not a character in which there is much to do, but it requires qualities which are absolutely requisite in other parts, particularly in genteel Comedy —namely, a lady-like deportment—a pleasing person—and a just and appropriate delivery. With great truth we can say, Miss E. TREE, possesses these necessary points, and made a very interesting *debut*. Her manner reminded us much of that quiet gentility which distinguished Miss BOLTON, (now LADY THURLOW)—there is a sweetness

of tone in her acting, which, like the lady referred to, makes her appear very engaging. We doubt not, that the public will become better acquainted with this young lady. Her sister, Miss A. TREE, acted *Cherubino*, the Page, in the Opera, and really appeared very arch;—but her speaking voice requires to be more exerted. She is, almost, a counter-part, in regard to person, manner, and voice, to her sister, our established favorite. She sang "*No joy without my love*," with a correctness and delicacy that produced her an unanimous encore. Of course, these young ladies are to be considered like the new fledged bird, that seeks to try the strength of its pinions, and its notes—they have on this occasion shewn that they want but opportunities to spread their wings, or to exert their sweet pipes, and that practice will fully enable them to soar and to warble.

Miss M. TREE played *Viola* with all her usual sweetness of manner, and was encored in several of her songs, particularly in "*Bid me Discourse*;" and as *Susanna*, in *The Marriage of Figaro*, in the introduced air and castenet dance, *Rose d'amour*," Miss PATON represented the *Countess*, in the latter piece, with her customary elegance, and sang with uncommon brilliancy—an encore of her first song, would have been insisted on, but it was getting late, and encores were rather objected to.

In the course of the evening, Miss SHARPE played a *Fantasia* on the harp, with great execution, and was much applauded.

The chief characters in the Comedy were excellently sustained by Messrs. FAWCETT, BARTLEY, W. FARREN, BLANCHARD, Mrs. GIBBS, &c. In the Opera, Mr. JONES, Mr PEARMAN, Mr. FAWCETT, Miss LOVE, &c. were very effective representatives of their several parts. The whole entertainments gave much delight, and have proved, we are happy to say, solidly beneficial to Miss TREE.

Characters in "All the World's a Stage."

(With the additional Scene, as performed at Covent Garden Theatre)

Sir Gilbert Pumpkin, Mr GATTIE, Captain Stanley, Mr PENLEY,
Captain Stukely, Mr MERCER, Diggory, Mr LISTON,
Cymon, Mr Hughes, Wat, Mr W. H. Williams, Waiter, Mr Coveney,
Ostler, Mr Crooke, William, Mr Douglas, James, Mr Seymour,
Ralph, Mr D. Smith, Roger, Mr Honner, Boots, Mr Walker,
Gentlemen, Mess, Hope, Gussio, Kench, Plumstead, Godbee, Brown,

Miss Kitty Sprightly, Mrs DAVISON,
Miss Bridget Pumpkin, Mrs HARLOWE, Jenny, Mrs. ORGER.

Printed by R. THOMAS, Denmark Court, Exeter 'Change, Strand.

Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchang

New Theatre Royal, Drury Lane.

This Evening will be revived the Opera of

The Travellers ;

Or, MUSIC's FASCINATION.

With new Scenery, Dresses, and Embellishments, in addition to part of the the Chinese Scenery, from the last new Spectacle. The Overture, and principal part of the Music, composed by Mr. Corri.—Act I. Characters in China.

The Travellers.

Zaphimiri, (Prince of China) — Mr COOPER,
Koyan, (his Companion) — Mr BRAHAM,
O'Gallagher — Mr FITZWILLIAM,
Mindora, (Mother to Koyan & Celinda — Mrs GLOVER,
Celinda, — Miss STEPHENS,
Chingtang, Master COLBORNE — Zaphani, Mast G. Colborne

The Emperor of China, Mr. POWELL, Delvo, (Gardener) Mr HARLEY
Mandarins, Messrs Douglas, Wilkins, Taylor,

Act II.—Characters in TURKEY.

Mustapha, (the Grand Vizier) Mr. THOMPSON,
Chief Aga of the Janizaries, Mr G Smith, Ben Ali, Mr Randall,
Morad, Mr Coveney, Selim, Mr E. Crooke, Centinel, Mr Mercer,
Parazade, Miss CUBITT, Safie, Miss FORDE.

A GRAND BALLET.

Principal Dancers—Mr NOBLE, Mr OSCAR BYRNE,
Mrs NOBLE, Mrs OSCAR BYRNE. Miss TREE.

Acts III. and IV.—Characters in ITALY.

Duke of Posilepo, Mr Younge, Toledo, Mr Gibbon, Sanguino Mr King,
Calvetta, Mr Turnour—*Italian Minstrels*, Mr Millar, and Master Dean, [Pupil of Mr Addison.]
Marchioness Merida, Mrs DAVISON

Act V—Characters in ENGLAND.

Admiral Lord Hawser, Mr GATTIE, Ben Buntline, Mr DOWTON,
Chorus of Sailors, Lads, and Lasses,

In the course of the Opera, Mr. BRAHAM will introduce a new Song, called "The Praise of Woman." (Composed by Michael Kelly)—Miss STEPHENS will also introduce, a new Echo Song, (composed by Mr. Rooke) and "Awake the Morning's Beam," and Purcell's Ground, with Variations, arranged as a Duet, (by Mr. Parry) by Mr. BRAHAM and Miss STEPHENS.—A new Irish Song, (composed by Mr. Rooke) will be sung by Mr. FITZWILLIAM.

To which will be added the Farce of

All the World's a Stage.

For Characters see the opposite Page.

To-morrow, Pizarro.

Theatre Royal, Covent Garden,

This Evening Shakspeare's Comedy of

Much Ado about Nothing.

Don Pedro, Mr CONNOR, Don John, Mr HUNT,
Count Claudio, Mr. ABBOTT,
Verges, Mr KEELEY, Leonato, Mr. EGERTON,
Benedick, Mr. C. KEMBLE,
Antonio, Mr BARTLEY, Dogberry, Mr FARREN,
Borachio, Mr HORREBOW,
Friar, Mr CHAPMAN, Conrad, Mr COMER,
Balthazar, Mr BAKER, Sexton, Mr JEFFERIES,
Seacoal, Mr King, Oatcake, Mr Barnes,
Hero, Miss FOOTE,
Ursula, Miss GREEN, Margaret, Miss SHAW,
Beatrice, Miss CHESTER.

In Act 2. A Masquerade and Dance.

And Steevens's Glee of "*Sigh no more, Ladies,*"

After which, (33rd time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, Mr I.S. GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, for the Benefit of Mr. W. FARREN, the Opera of The Antiquary, with Paul and Virginia.

THE

Theatrical Observer:

AND

Daily Bills of the Play

" Nothing extenuate nor set down aught in malice "

No. 467 *Friday, May* 23, 1823. *Price* 1*d.*

COVENT GARDEN.

Last night this House was fashionably attended, to see *Much Ado about Nothing*, and *The Vision of the Sun*. We have before noticed the excellent acting of this Comedy, and have only to repeat that it was again received with unbounded applause. Indeed, a old gentleman in the pit, laughed so heartly, that the audience, at last were obliged to *recommend* him to the care of an officer, who insisted on his retiring.

Before *The Vision of the Sun* commenced, Mr. ABBOTT informed the audience,that Miss LOVE was suddenly taken ill, and was unable to appear before them; but that Miss HENRY, had kindly undertaken her part, and hoped for the kind indulgence of the house. She was very favorably received.

To-morrow, the new Opera of *Clari*, with *The Duel*.—On Monday Shakspeare's Comedy of *As You Like It*, Jacques, Mr. Macready, Orlando, Mr. C. Kemble, Rosalind, Miss Jones.—On Tuesday, for the Benefit of Mr. Blanchard, Mr. Connor, and Mr. Gatliffe, the Comedy of *The Provoked Husband, The Irish Tutor*, and the Drama of *The Libertine*.—On Wednesday, for the Benefit of Mrs. Gibbs and Mr. Yates, the Comedy of *The School for Scandal*, with a new Intertude, called *Tea and Turn Out; or, Performers and Fashionables*, and (first time at this Theatre) *Giovanni in London*, Giovanni, by Madame Vestris.—On Thursday, the Opera of Clari;—after which will be produced, for the first time, a new Farce, called

CENT per CENT; or, The MASQUERADE.

DRURY-LANE.

The Travellers, last night, was again acted to a numerous and respectable house. Miss STEVENS, Mr. BRAHAM, and Mr. FITZWILLIAM, were honored with encores, and the Dancers, with much applause.—*All the World's a Stage* followed, Mr. LISTON, and Mrs. DAVISON, merited and received marked approbation.

To-morrow, *The Travellers*, (which owing to the approaching revivals of the *Lord of the Manor*, and *The English Fleet*, can only be performed once more this season.)—On Monday, the Tragedy of *Othello*, Othello, Mr. Kean, Iago, Mr. Young.

The Royal Gardens, Vauxhall,

THE entertainments, which received so much applause on Monday and Wednesday, were repeated here, last night, and we think there was a fuller assemblage of fashionables, than on either occasion preceeding,

Royalty Theatre.

THIS Theatre continues to be numerously attended every evening. *The Mutiny of the Britannia* is still the point of attraction, and the *Ship* does the Proprieters great credit.

Songs in the new Opera of Clari; or, the Maid of Milan.

Trio, Claudio, Giulio, Veespina, and Chorus---This way, this way place them here.
Duetto—Vespina and Jocoso—For shame get you gone, sir!
Song—Jocoso—Ne'er shall I forget the day.
Song---Clari---'Mid pleasures and palaces though we may roam.
Song—Clari---O, light bounds my heart! Through sorrow's night, that drearily.
Trio---Vespina, Jocoso, and Geronio---Jocoso, Jocoso! make haste, make haste!
Air---Leoda---Mid pleasures and palaces though we may roam.
Duet---Page and Vespina---Yes, yes, I read it in those eyes.
Song---Jocoso---From flowers, which we twine for the temples of love.
Serenade---Jocoso, Pietro, Claudio, and Giulio---Sleep, gentle Lady. flowers are closing.
Song---Vespina---Little love is a mischievous boy.
Song---Nicolo---Though the tempests of winter may sweep.
Song---Ninetta---No, no, no, no, I'm not yet wed.
Song---Clari---In the promise of pleasure, the silly believer.
Trio, Ninetta, Jocoso, and Vespina---Tender, confiding woman, fear.
Chorus of Villagers---Open, open, Lovers' eyes
Finale---Vespina---Welcome home! welcome home!
Finale---Vespina, Jocoso, Pietro, Claudio, Giulio, and Servants-Pursue! Pursue! Pursue!

Characters in "All the World's a Stage."
(With the additional Scene, as performed at Covent Garden Theatre)

Sir Gilbert Pumpkin, Mr GATTIE, Captain Stanley, Mr PENLEY, Captain Stukely, Mr MERCER, Diggory, Mr LISTON, Cymon, Mr Hughes, Wat, Mr W. H. Williams, Waiter, Mr Coveney, Ostler, Mr Crooke, William, Mr Douglas, James, Mr Seymour, Ralph, Mr D. Smith, Roger, Mr Honner, Boots, Mr Walker, Gentlemen, Mess, Hope, Gussio, Kench, Plumstead, Godbee, Brown, Miss Kitty Sprightly, Mrs DAVISON, Miss Bridget Pumpkin, Mrs HARLOWE, Jenny, Mrs. ORGER.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening will be revived the Opera of

THE TRAVELLERS.

Zaphimiri, (Prince of China)	The Travellers.	Mr COOPER,
Koyan, (his Companion)		Mr BRAHAM,
O'Gallagher		Mr FITZWILLIAM,
Mindora, (Mother to Koyan & Celinda		Mrs GLOVER,
Celinda,		Miss STEPHENS,
Chingtang, Master COLBORNE		Zaphani, MastG. Colborne

The Emperor of China, Mr. POWELL, Delvo, (Gardener) Mr HARLEY

Mandarins, Messrs Douglas, Wilkins, Taylor,

Act II.—Characters in TURKEY.

Mustapha, (the Grand Vizier) Mr. THOMPSON,

Chief Aga of the Janizaries, Mr G Smith, Ben Ali, Mr Randall,

Morad, Mr Coveney, Selim, Mr E. Crooke, Centinel, Mr Mercer,

Parazade, Miss CUBITT, Safie, Miss FORDE.

A GRAND BALLET.

Principal Dancers—Mr NOBLE, Mr OSCAR BYRNE,

Mrs NOBLE, Mrs OSCAR BYRNE, Miss TREE.

Acts III. and IV.—Characters in ITALY.

Duke of Posilepo, Mr Younge, Toledo, Mr Gibbon, Sanguino Mr King,

Calvetta, Mr Turnour—*Italian Minstrels*, Mr Millar, and Master Dean, [Pupil of Mr Addison.]

Marchioness Merida, Mrs DAVISON

Act V—Characters in ENGLAND.

Admiral Lord Hawser, Mr GATTIE, Ben Buntline, Mr DOWTON,

Chorus of Sailors, Lads, and Lasses,

In the course of the Opera, Mr. BRAHAM will introduce a new Song, called "The Praise of Woman," (composed by Michael Kelly)—Miss STEPHENS will also introduce, a new Echo Song, (composed by Mr. Rocke) and "Awake the Morning's Beam," and Purcell's Ground, with Variations, arranged as a Duet, (by Mr. Parry) by Mr. BRAHAM and Miss STEPHENS.—A new Irish Song, (composed by Mr. Rooke) will be sung by Mr. FITZWILLIAM.

After which, a new Comedy in 2 Acts, called

SIMPSON AND CO.

The Characters by

Mr TERRY, Mr COOPER,
Mr MEREDITH, Mr HONNER,
Mrs GLOVER, Miss SMITHSON,
Mrs DAVISON, and Mrs ORGER.

To conclude with the Farce of

All the World's a Stage.

For the Characters See the Opposite Page.

On Monday, Othello. Othello, Mr KEAN, Iago, Mr YOUNG.

Theatre Royal, Covent Garden,

This Evening, (8th time) a new Opera, in 3 acts, called

CLARI;

Or, The Maid of Milan.

The Music, (except the National airs) entirely New, by Mr. Bishop.

The Duke Vivaldi, Mr. ABBOTT,
Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT,
Jocoso, (Valet to the Duke) Mr. PEARMAN,
Claudio, Mr. PYNE, Nicolo, Mr. J. ISAACS,
Geronio, Mr. KEELEY, Nimpedo, Mr. MEADOWS,
Pietro, Mr. GOULDEN, Giulio, Mr. TINNEY.
Page to the Duke, Master LONGHURST,
Clari, Miss M. TREE,
Fidalma, (her Mother) Mrs. VINING, Vespina, Miss LOVE,
Ninetta, Miss HALLANDE.

Characters in

THE EPISODE.

Nobleman, Mr. BAKER, Pelgerino, a Farmer, Mr. CHAPM.
Guido, Servant of the Nobleman, Mr. COLLETT,
Wife of Pelegrino, Mrs. PEARCE, Leoda, Miss BEAUMON

In the Course of the Opera, the following New Scenery.

ANTE-CHAMBER IN THE DUKE's CASSINO---Grie
Apartment in Ditto-Pugh. Garden of Ditto, with a Theatre--W.Gr
Village in Switzerland, with the Glaciers—Grieve
Outside of the Cassino--T. Grieve.
Italian Village, with distant View of Milan. T. Grie
The Farm-House of Rolamo. Grieve

To which will be added (in one act)

THE SLEEP WALKER.

Sir Patrick M'Guire, Mr CONNOR, Rattlepate, Mr JEFFERIES,
Alibe, Mr BARNES, Somno (the Sleep Walker) Mr YATES,
Mrs Decorum, Mrs DAVENPORT, Sophia, Mrs STERLING

To conclude with a New Farce, called

THE DUEL.

Sir Pryer Oldencourt, Mr W. FARREN,
Augustus Buoyant, Mr JONES, Lieut. H. Buoyant, Mr BAKER,
Pourni-puet, Mr CHAPMAN, Mr Rumfit, Mr KEELEY,
O'Manley, Mr CONNOR, Skylark, Mr YATES,
Silverhead, Mr BLANCHARD, Barbottle, Mr COMER,
Snooks, Mr ATKINS, Hopkins, Mr LEY,
Harriot Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs PEARCE.

On Monday, As You Like It.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 469 *Monday, May* 26, 1823. *Price* 1*d.*

DRURY-LANE.

The seasons at both houses are now rapidly drawing to a close, and we must not, therefore, look for much more novelty from either of them. The performance of *The Travellers* was not so attractive on Saturday, as on former occasions, but still was attended by a very respectable audience. Miss Stephens was in fine voice, and executed, her songs with her usual richness of voice, and brilliancy of execution. Braham received thunders of applause from a certain portion of his admirers, for his style of singing "*He was fam'd for deeds of arms,*" but in our poor judgment, it does him no credit at all. He "roars" like Bottom, the weaver, not as "'twere any sucking dove," but so "aggravates his voice" that the galleries always cry "let him roar again, let him roar again." If he would consult his own excellent taste and judgment, we are sure he would see the propriety of attending to this remark. We wish some of our readers would inform us what countryman Fitzwilliam is?—He is an Irishman—in every thing but Irishmen it strikes us.

To-morrow, that delightful vocalist, Miss Stephens, takes her Benefit here. She has selected the Opera of *The Lord of the Manor*, a Concert, and *Monsieur Tonson*, for the entertainment of her friends.

COVENT GARDEN.

The new Opera of *Clari; or, the Maid of Milan*, went off on Saturday in the usual style. Mr. Bishop's music has been the salvation of this affair. The acting of Miss Tree and Mr. Fawcett will keep it on its legs for some time. In *The Sleep Walker*, Mr. Yates, in *Somno*, gave his well-known Imitations of the most popular of our heroes of the sock and buskin. We see by the announcements that this versatile actor takes his benefit, in conjunction with Mrs. Gibbs, on Wednesday next, when he treats his friends with a new mimetic entertainment.

The Farce of *The Duel* followed, and went off well.

At this Theatre, to-morrow evening, a rich treat is provided for the lovers of genuine Comedy, by a display of the whole comic powers of the establishment, in *The Provoked Husband, The Irish Tutor*, and *The Libertine*, being for the Benefit of Messrs. Blanchard, Con-

NOR, and GATLIFFE. Of the merits of the former distinguished performer it is quite unnecessary to speak; his acting having been long the theme of universal panegyric. Mr. CONNOR is more recently known to us; and from what we have witnessed of that gentleman's powers—as a tragedian, comedian, and latterly as the representative of broad Irish humour, we hesitate not to pronounce him one of the most valuable adjuncts a Metropolitan Theatre can possibly possess: indeed, since the secession of our friend JACK JOHNSTONE, we have not seen his equal in the correct delineation of the Irish character. Mr. GATLIFFE, *(of the free-office.)* although not daily before us as a public character, is an individual, who from his habits and manners as a gentleman, is every way worthy of public patronage.—We heartly wish those gentlemen a bumper.

The Examiner of yesterday contains the following paragraph:—"*Remarkable Circumstance*—A fact occurred on Wednesday week, at Covent Garden Theatre, which we have not seen noticed in any of the papers. Some people in one of the private boxes were anxious to show their "ton" and "fashion," by talking so loud as to interrupt not the audience merely, but occasionally the performers. During a short pause on the stage, a person in the pit rose, and pointing with his finger to the place where these ill-bred "ladies and gentlemen" sat, said, in a loud voice, "Silence! silence! in that *aristocratic box!*" This opposition to the violence of these aristocrats had the intended effect; the liberals applauded him, and the delinquents held their tongues during the remainder of the performance." The occurrence alluded to must have taken place, if at all, on the night of Miss PATON'S benefit, during the time that we were at Drury Lane theatre damning £8. 10s. 1d. We certainly should have noticed it, had we been present;—as it is, we will not swear that it ever happened at all.

The Traveller to Switzerland and Italy, may, before he sets forth on his journey, have derived some idea of the passage across these romantic and stupendous Alps, from descriptions, drawings, or such scenic representations as have proceeded from that admirable artist, GRIEVE—but these are far from giving such a perfect conception of those grand and terrific mountains, as is obtained from the *exact Models* of them by the ingenious Mr. TROYE, shewn at his Exhibition in Soho Square. These Models present a miniature view of all the principal Mountains, with the passage of St. Bernard, that made by order of Buonaparte, &c. We understand that many persons have Models of their intended track across the Alps, executed by Mr. Troye, which they take with them.

☞ It is not in our power to prevent W. F. from being imposed on. By the use of his eyes, these light evenings, he can easily discover The Theatrical OBSERVER.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Comedy of

As You Like It.

The Duke, Mr. EGERTON, Duke Frederick, Mr. EVANS,
Amiens, (with Songs) Mr. LARKIN, Le Beau, Mr HORREBOW,
Oliver, Mr. CONNOR, Jaques De Bois, Mr. BAKER,
William, Mr. BLANCHARD, Touchstone, Mr. FAWCETT,
Jaques, by Mr. MACREADY. Orlando, Mr. C. KEMBLE,
Adam, Mr. Chapman, Charles, Mr. Crumpton, Dennis, Mr. Henry,
Eustace, Mr. King, Louis, Mr. Mears, Silvius, Mr. Comer,
Corin, Mr. Atkins.

Celia, Miss Foote, Phœbe, Miss Shaw, Audrey, Mrs. Gibbs,
Rosalind, Miss JONES, (her 3rd appearance in that character.)
Hymen, Miss Beaumont.

After which, (33rd time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, Mr I.S. GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongau'd, (the Genie of Uxi) Mr LEY,

Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, The Provoked Husband, The Irish Tutor, The Libertine,
Mr BLANCHARD, Mr CONNOR, & Mr GATCLIFE'S NIGHT.

New Theatre Royal, Drury Lane.

This Evening, Shakespeare's Tragedy of

OTHELLO.

Brabantio, Mr POWELL, Cassio, Mr COOPER,
Iago, Mr YOUNG,
Montano, Mr MERCER, Duke of Venice, Mr KING,
Othello, Mr KEAN,
Gratiano, Mr MEREDITH, Roderigo Mr PENLEY.
Lodovico, Mr THOMPSON,
Leonardo, Mr Yardley, Julio, Mr E Crooke,
Marco, Mr Douglas, Luca, Mr Turnour,
Paulo, Mr Read, Messenger, Mr Randall,
Antonio, Mr Coveney, Giovanni, Mr Honner,
Desdemona, Mrs W WEST, Emilia, Mrs GLOVER.

After which, 12th time, reduced into 1 act, a Farce called

Deaf as a Post.

The Principal Characters by
Mr LISTON, Mr COOPER, Mr GATTIE,
Miss CUBITT, Miss SMITHSON, Mrs HARLOWE,
Mrs H. HUGHES,

To conclude with, (positively for the last time) the Farce of

Love, Law, & Physic.

Doctor Camphor, Mr J. BARNES, Andrew, Mr KNIGHT,
Captain Danvers, Mr PENLEY, Coachman, Mr W. H. WILLIAMS,
Lubin Log, Mr. LISTON,
Flexible, Mr HARLEY, who will sing *The Humours of a Play-house*
Laura, Miss M. SMITH
Mrs Hillary, Mrs ORGER, Maid, Mrs COVENEY,

To-morrow, The Lord of the Manor, with a Concert, and Monsieur Tonson, Miss STEPHENS's NIGHT.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

" Nothing extenuate nor set down aught in malice."

No. 470 *Tuesday, May* 27, 1823. *Price* 1*d.*

COVENT GARDEN.

We were again gratified with the performance of *As You Like It*, at this Theatre last night, and we were pleased to see that it attracted a truly elegant, and at half-price, a full attendance. This is a work of too much imagination to become a favorite with the multitude, whom actors and critics must " please to live." It is a beautiful pastoral romance, flashed over with the richest lights of poetry, and strewed with the sweetest flowers of fancy, but it is of too pure and ethereal a nature to admit of its " light-winged thoughts" being embodied and brought forth amidst the glare and bustle of a theatre. The generality of play-goers must have their feelings roused by a display of human passion, and can feel no sympathy for the intellectual and imaginative beings, who are here introduced to them, nor, consequently, any interest in the scenes in which they are engaged. It is a sign therefore of returning good taste among us thinking people, to find that there is a certain *quantum* of " sound feeling" as the *cavoies* would say upon this subject, to be met with in the composition of that mysterious body—*the public*. We must again repeat our very high opinion of the talents which Miss Jones has displayed in her delineation of the arduous character of *Rosalind*. The favorable impression which her acting produced in our minds by her first appearance in that character, has been strengthened on its repetition. She really appears to us to possess a true feeling of her author, with a strong relish of his beauties, and a happy discrimination in hitting them off. She delivered the dialogue in a very pleasing and effective style, and her manner and appearance, altogether, have so interested us in her favor, that the Managers will excuse us for enquiring how this young lady has been amusing herself all the season? We remember to have seen her walk through *Alicia* in *Jane Shore*, some months back, and her failure in that attempt we presume operated to her disadvantage, with " the authorities," as she has not appeared since the revival of this play. It is now plain that the lachrymose is not her vein, and since her forte has been discovered, we hope to see it improved, and results as successful as the present achievement be produced, from their exertion. " This is no world to hide virtues in," as Sir Toby Belch hath it. The whole dramatis personæ is sustained in a very talented

manner here ;—but we must particularly notice Mr. C. KEMBLE's *Orlando*, as very excellent. Mr. MACREADY's *Jacques*, is not one of his happiest efforts. He makes him too sour and solemn.—*Jacques* is not a misantrophe, nor a humorist, but a mixture of both. He is melancholy, but not sullen.

WE presume that Messrs. BLANCHARD, CONNOR, and GATLIFFE, will have an overflowing house this evening, from the variety of the entertainments chosen, and the host of talent which are to be brought forth.

DRURY-LANE.

OTHELLO, with KEAN in *Othello*, and YOUNG in *Iago*, was received with the usual degree of favor by a respectable audience. We have exhausted our remarks upon this subject. *Deaf as a Post* followed, with *Love, Law, and Physic*, in which LISTON was, as he always is, the very soul of mirth.

Miss STEPHENS takes her Benefit to-night, which from the excellence of her entertainments, cannot fail of being a bumper.

Minor Theatres.—This Evening.

SADLER'S WELLS—*Arrived at Last—The Tinder Box ; or, Sparks in the Dark—Nerestan, Prince of Persia ; or, The Demon of the Flood.—The Esquimaux Indians.*

OLYMPIC THEATRE—*Nick and the Devil! or, Asmodeus in London*

ROYALTY—*The Mutiny of the Britannia ; or, the Perils of a Sailor*—in which will be exhibited an *English Ship of War*—with, (first time) *Harlequin and Cinderella ; or, The Little Glass Slipper.*

COBOURG THEATRE.—*Magna Charta! or, The Eventful Reign of King John—Whittington & His Cat ; or, London in* 1370.

DAVIS'S AMPHITHEATRE—*Peregrine Pickle ; or, Hawser Trunnion on Horseback—Mr. and Mrs. Button's Journey to Brentford—Alexander the Great.*

ADELPHI THEATRE—*Trifles Light as Air.*

Songs in Miss STEPHENS's Benefit.

Miss Povey—The Flowers of the Forest, (by Hook) My Heart and Flute; (T. Moore)
Miss Cubitt—So fades the Rose. (by Horn)
Miss Stephens—Once a Knight. March away. Echo Song. Sovourneer Deelish. (Irish Melody) Nid nid Noddin. And Echo Duet, with Mr Braham.
Madame Camporese—Cavatina—Di tanti palpiti.
Madame Caradori—Duet with Miss Stephens. Su l'arl.
Mr Braham—Love among the Roses. Forget me not. The last Words of Marmion.
Mr Horn—Encompass'd in an Angel's. When first this humble Roof. Said a Smile to a Tear. (Accompanied by himself on the Piano-Forte)
Mr Begrez—Air.
Mr Puzzi and Mr Bochsa will play a Duetto on the Horn and Harp.
And Mr Mori, a Fantasia on the Violin.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

Miss STEPHENS's NIGHT.

This Evening will be performed the Opera of The

Lord of the Manor.

Sir John Contrast, Mr. GATTIE,
Rashly, Mr HORN, La Nippe, Mr HARLEY,
Young Contrast, Mr PENLEY,
Truemore, Mr BRAHAM,
Rental, Mr POWELL, Ralph, Mr. KNIGHT,
Serjeant Sash, Mr. Douglas, Corp. Drill, Mr Coveney
Corporal Snap, Mr Howard,
Huntsmen, (with a Glee) Messrs Smith, Millar, &c,
Servants, Soldiers, &c.
Sophia, Miss CRBITT, Moll Flaggon, Mr LISTON
Annette, Miss STEPHEES,
Peggy, Miss POVEY,

After which, a Grand Vocal and Instrumental

CONCERT,

Principal Performers—Madame CAMPORESE, Miss STEPHENS, Madame CARADORI, Mr. BRAHAM, Mr. BEGREZ, Mr. HORN, Mr. BOCHSA, Mr. PUZZI, and Mr. MORI.

See a List of the Songs in the opposite page.

To conclude with the Farce of

Monsieur Tonson.

Monsieur Morbleau, Mr GATTIE,
Mr Thompson, Mr THOMPSON, Tom King, Mr COOPER,
Jack Ardourly, Mr MERCER, Rusty, Mr MEREDITH,
Useful, Mr W. H. WILLIAMS, Nap, the Watchman, Mr SMITH,
Fip, Mr DOUGLAS, Snap Mr COVENEY, Trap, Mr READ,
Wantem, Mr RANDALL, George, Mr SEYMOUR,

Adolphine de Courcy, otherwise Miss Thompson, Miss SMITHSON,
Madame Bellegarde, Mrs HARLOWE,
Mrs Thompson, Mrs KNIGHT.

To-morrow, Cymbeline. Posthumous, Mr. Kean, Iachimo, Mr Young

Theatre Royal, Covent Garden,

FOR THE BENEFIT OF MESSRS.

BLANCHARD, CONNOR, & GATLIFFE.

This Evening will be acted the Comedy of The

Provoked Husband.

Lord Townly, Mr. C KEMBLE,
Sir Francis Wronghead, Mr. FAWCETT,
Mr. Manley, Mr. ABBOTT, 'Squire Richard, Mr. KEELEY,
John Moody, (first time) Mr BLANCHARD,
Poundage, Mr BARNES, Constable, Mr ATKINS,
Count Basset, Mr. BAKER,
Williams, Mr JEFFERIES, James, Mr MEARS,
Lady Townly, (first time) Miss CHESTER,
Lady Grace, Miss FOOTE, Myrtillo, Miss LOVE,
Lady Wronghead, Mrs. DAVENPORT,
Mrs. Motherly, Mrs. COATES, Trusty, Miss GREEN,
Miss Jenny, (first time) Miss JONES.

In the course of the Evening,

MISS PATON

Will (for this night only) sing Gay's Ballad of

"BLACK EY'D SUSAN,"

To which will be added the new Farce of

The Irish Tutor.

The Characters by Mr CHAPMAN, Mr HUNT,
Mr BLANCHARD, Mr CONNOR,
Miss J. SCOTT, Miss LOVE.

To conclude with the Farce of

The Libertine.

Founded on the interesting Story of DON JUAN.

In which will be introduced the celebrated Musick in Mozart's Don Giovanni—arranged to the English Stage by Mr. BISHOP.

Don Juan, (*the Libertine*) Mr CONNOR,
Don Pedro, Mr CHAPMAN, Don Octavio, Mr PYNE,
Leporello, Mr BLANCHARD,
Masetto, Mr DURUSET,
Donna Leonora, Miss LOVE, Maria, Mrs. STERLING,
Donna Elvira, Mrs VINING.
Zerlina, Miss M. TREE.

To-morrow, for the Benefit of Messrs. Gibbs and Mr. Yates, the School for Scandal, with Tea and Turn Out, and Giovanni in London, Giovanni, Madame Vestris.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 471 *Wednesday, May* 28, 1823. *Price* 1*d.*

DRURY-LANE.

Miss Stephens, last night, had a house-full of friends and admirers at her Benefit. Her syren charms never were more successfully drawn forth, nor more amply rewarded by public approbation. The support she received from Mr. Braham, and a number of distinguished musical performers, besides from the members of the Drury Lane company, gave great effect to the whole entertainments, which consisted of the Opera of *The Lord of the Manor, a Concert,* and the Farce of *Monsieur Tonson.*

COVENT GARDEN.

Last night, the amusements at this house, were devoted to the Benefit of Messrs. Blanchard, Connor, and Gatliffe, and there was a very ample attendance on the occasion. The Comedy of *The Provoked Husband* was performed in the first style of excellence. Mr. C. Kemble is well known as giving to the part of *Lord Townly,* all the finished air of the gentleman, and attributes of dignity and feeling, that it so fully requires. Last night he acted the character in his usual admirable manner, and received much applause. Miss Chester appeared as *Lady Townly,* for the first time, and with great success. It is a character for which she is, in many respects, well calculated—her personal qualifications, and her vivacity, told very well in her ladyship's thoughtless scenes—she looked the giddy and infatuated woman of fashion to perfection, but, perhaps, her air of repentance might have been deepened with improved effect. She was frequently loudly applauded. Miss Foote's *Lady Grace* is a charming piece of acting. Mr. Abbott's *Manley* was very respectable. In the broadly comic portion of this piece, under its second title of *A Journey to London,* Mr. Fawcett, as *Sir Francis Wronghead,* and Mrs. Davenport, as his Lady, ably supported their parts. *Squire Richard,* was not badly sustained by Mr. Keeley; but Miss Jones's *Miss Jenny,* was admirable. This young lady is a decided protegee of *Thalia.* Mr. Blanchard represented *John Moody,* for the first time, and gave a very faithful and humorous portraiture of the old country servant.

In the Farce of *The Irish Tutor*, Mr. CONNOR kept the audience in a roar of laughter at his *larned system*. *The Libertine* went off well. But we must not omit to mention Miss PATON's introduced song of "*Black Ey'd Susan.*"—Words cannot convey an idea of the plaintive sweetness, and richness of tone, in which she executed this popular ballad—she was enthusiastically encored.

Mrs. GIBBS and Mr. YATES it will be seen by the Covent Garden bill, take a joint Benefit to-night, in which there are the novelties of Mr. YATES, as *Joseph Surface*, in the admirably cast Comedy—a new entertainment, wherein Mr. YATES is to *shew-up* various performers, and well-known characters;—and, lastly, Madame VESTRIS affords her assistance, as *Giovanni*, which piece Mr. ELLISTON has permitted to be acted on these boards, on this occasion. The merited popularity of the lady, and the gentleman, who have thus attractively catered for the public entertainment, will, we doubt not, be amply proved this evening.

Miss FOOTE.—This highly attractive lady takes her Benefit at Covent Garden Theatre, on Thursday, June 5, when she is to perform *Virginia*, with Mr. C. KEMBLE, as *Icilius*, and Mr. MACREADY, as *Virginius*, in the Tragedy so called. To this is to be added the comic-piece of "*Matrimony.*"—*Delaval*, (for the second and last time) by Mr. MACREADY, and *Clara*, by Miss FOOTE. A favorite revived Melo-drama, in which Miss FOOTE will perform, is to finish the entertainments, which will include other points calculated to please, particularly, the song of "*Lo! here the gentle Lark!*" by Miss PATON, which that charming vocalist sang, as *Adriana*, in *The Comedy of Errors*, with such beautiful effect, as to produce an enthusiastic encore: and likewise the fine song of "*Rest, warrior, rest,*" by the engaging Miss M. TREE. Altogether, Miss FOOTE presents to her friends an evening's amusement, that is worthy of their highest patronage.

Miss S. BOOTH has returned to town from the north We should be glad to learn where her pleasing talents are next to be employed.

MRS. BLAND—We are extremely sorry to state that this lady, whose vocal talents have been so long a source of delight to the Public, is at present dangerously ill.

Mr. MURRAY's benefit at the Theatre Royal, Edinburgh, on Saturday week, was most numerously and fashionably attended. At the conclusion of the Play, Mrs. H. SIDDONS spoke an Address, which was delivered in that fascinating style so peculiarly her own, and which, it is almost unnecessary to say, was warmly applauded.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening, Shakespeare's Tragedy of

CYMBELINE.

Cymbeline, Mr. POWELL,
Guiderius, Mr COOPER, Arviragus, Mr MERCER,
Belarius, Mr TERRY, Cloten, Mr PENLEY,
Madan, Mr KING, Lewis, Mr. THOMPSON,
Locrine, Mr Coveney, Philario, Mr Douglas,
Leonatus Posthumus, Mr. KEAN,
Iachimo, Mr. YOUNG,
Caius Lucius, Mr. POPE. Cornelius, Mr. Meredith,
Imogen, Mrs. W. WEST.
Queen, Mrs. KNIGHT, Helen, Miss PHILLIPS.

In Act II. The Glee of

"*Hark! the Lark at Heaven's gate sings,*"

Miss POVEY, Mr MILLER, Mr HOWARD, and Mr G. SMITH,

After which, a Pastoral Ballet, under the title of

The Swiss Villagers.

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, and Miss TREE.

To conclude with the Farce of

All the World's a Stage.

(With the additional Scene, as performed at Covent Garden Theatre)

Sir Gilbert Pumpkin, Mr GATTIE, Captain Stanley, Mr PENLEY,
Captain Stukely, Mr MERCER, Diggory, Mr LISTON,
Cymon, Mr Hughes, Wat, Mr W. H. Williams, Waiter, Mr Coveney,
Ostler, Mr Crooke, William, Mr Douglas, James, Mr Seymour,
Ralph, Mr D. Smith, Roger, Mr Honner, Boots, Mr Walker,
Gentlemen, Mess. Hope, Gussio, Kench, Plumstead, Godbee, Brown,

Miss Kitty Sprightly, Mrs DAVISON,
Miss Bridget Pumpkin, Mrs HARLOWE, Jenny, Miss Phillips.

To-morrow, The Hypocrite, Doctor Cantwell, Mr. Dowton.

Theatre Royal, Covent Garden,

Mrs. Gibbs & Mr. Yates's Night,

This Evening will be acted the Comedy of The

School for Scandal.

Sir Peter Teazle, Mr. W. FARREN,
Sir Oliver Surface, Mr. FAWCETT, Crabtree, Mr. BLANCHARD,
Sir Benjamin Backbite, Mr. JONES,
Joseph Surface, (first time) Mr. YATES,
Charles Surface, Mr. C. KEMBLE, Careless, Mr. BAKER,
Rowley, Mr. CHAPMAN, Moses, Mr. KEELEY,
Lady Teazle, Miss CHESTER, Lady Sneerwell, Mrs. VINING,
Mrs. Candour, Mrs. GIBBS, Maria, Miss FOOTE.
In Act 3—A SONG by Mr. TAYLOR.

After which, (for the first time) an Entertainment, called

Tea and Turn Out;

Or, Performers and Fashionables.

Principal Performers.
Mr. YATES, Mrs. GIBBS, and Miss M. TREE, who will introduce her celebrated Castanet Song.
Performers Personated---Messrs. MUNDEN, YOUNG, KEAN, MATHEWS, BRAHAM, and BLANCHARD.
Fashionables---Consisting of LADIES and GENTLEMEN.
After which, the broad Comic Extravaganza, called

Giovanni in London;

Or, the Libertine Reclaimed.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. KEELEY, Deputy English, Mr. CHAPMAN,
Mr. Florentine Finikin, Mr. YATES, Pluto, Mr. KING.
Mercury, Mr. PARSLOE, Charon, Mr. J. ISAACS,
Firedrake, Mr. TINNEY, Drainemdry, Mr. COMER,
Porous, Mr. BARNES, Simpkins, Mr. MEARS,
Popinjay, Mr. J. S. GRIMALDI,
Proserpine, Miss SHAW, Mrs. Leporello, Miss LOVE,
Miss Constantia Quixotte, Miss BEAUMONT,
Mrs. English, Mrs. BOYLE, Squalling Fan, Miss HALLANDE,
Mrs. Drainemdry, Mrs. Porous, and Mrs. Simpkins,
Messdms. GREEN, PEARCE, and COATES,
Succubus and Tartarus, Misses SHOTTER and BODEN,

To-morrow, Clari, with (for the first time) a new Farce, called Cent per Cent; or, The Masquerade.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 472 *Thursday, May* 29, 1823. *Price* 1*d.*

BENEFITS.

The EDITOR *begs to state to those* LADIES *and* GENTLEMEN *who are interested in Benefits, and have transmitted Bills of the Performances, that early notice of them, respectively, shall take place in this Publication: but, to prevent any misapprehension, the Editor makes known, that he has, and shall invariably refuse any pecuniary return from Members of the Profession.*

DRURY-LANE.

CYMBELINE was performed last night, when Mr. KEAN, and Mr. YOUNG, again joined forces in the parts of *Posthumus* and *Iachimo*, and distinguished themselves as much as ever. We have objected to this play that we do not see enough of these two leading characters, who are, in fact, engaged chiefly as parties in an under-plot, although that is artfully contrived to unite with the other portions of the business of the piece. *Imogen's* character is pleasingly introduced, and forms the link that unites the interest of the whole. The part was very delightfully acted by Mrs. W. WEST. Mr. TERRY, and Mr. COOPER, &c. &c. supported their several characters with good effect. After *The Swiss Villagers*, the amusing Farce of *All the World's a Stage*, was again performed, when Mr. LISTON, in the comic character of *Diggory*, made the whole house shake with incessant laughter.

COVENT GARDEN.

Mrs. GIBBS and Mr. YATES, last night, had a numerous attendance at their Benefit. The Comedy of *The School for Scandal* was acted, on which occasion the only novelty in the cast, was Mr. YATES's undertaking the character of *Joseph Surface*. This gentleman possesses talents that always render him respectable in every thing he undertakes, and in many parts he is eminently successful; in *Joseph*, however, he but maintains the former reputation, not from any want of understanding the part, but in not being fitted to give to it the requisite air of fashion and refined hypocrisy. The very best *Joseph* we ever saw was that of Mr. YOUNG, because he skilfully blends the characteristics of the well-bred man, with the plausible sentiments of the

hypocrite. Mr. W. FARREN's *Sir Peter Teazle*, is a chaste performance, and Miss CHESTER's *Lady Teazle*, a very distinguished piece of acting, particularly in the lively scenes. Mrs. GIBBS's *Mrs. Candour*, is excellent.—After the Comedy, Mr. YATES entertained his audience with some admirable imitations, in an interlude, called *Tea and Turn Out:* that of YOUNG was undoubtedly the best.

In *Giovanni in London*, Madame VESTRIS was as charming as ever.

OLYMPIC THEATRE—MON. ALEXANDRE's new Entertainment goes on with great success We understand his Royal Highness the Duke of York, has signified his intention of honoring him with a visit.

ON ACTING.

We lately received a Letter from a young candidate for histrionic honours, who signed himself *Tyro*. He enquired our opinion as to what was the most likely method of succeeding on the Stage. The answer which we have for this Correspondent may serve for others who are also in their noviciate. We deem it, of course, very essential, that a good figure, expressive features, and a powerful and well-regulated voice, should be possessed by all who aim at filling the parts of heroes or heroines; but these are of little avail if there be not a *directing power* within, that can make them move and breathe in perfect unison with the character assumed. Hundreds of young persons are continually duping themselves into a belief that they are a KEMBLE, a KEAN, a SIDDONS, or a JORDAN, because they walk gracefully, declaim with sonorous effect, or get glibly over their dialogue. Vainly do they study what are called the *Rules of the Art*, if they want the genius that can conceal the appearance of all art, and that can make *nature* alone conspicuous. If a theatrical aspirant would avoid witnessing the performances of his eminent predecessors, and closet himself with his author—there settle and impress on his mind the peculiar attributes of each character, and how *he* would embody them—*then* hasten to the theatre, and mark in the acting of some distinguished veteran, how far his conception of the part was supported; he would thus learn to measure his judgment, and to rely on, or lose all confidence in its decisions. He would either attain an encouraging reliance on his own genius, which is necessary to success, or he would find sufficient reason to abandon a pursuit for which he would be proved unfit. Yet, after all, he has to *practise* what he may properly comprehend, and in doing so he is liable to fall into unconscious errors, without the assistance of a skilful monitor. Possessing such a director, and governed in the grand delineations of character by a genius proved in the manner we have suggested, the histrionic career might be commenced with strong dawnings of hope

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Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.
Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening Shakspeare's

Comedy of Errors.

With Songs, Duets, Glees, &c.

Solinus, Duke of Ephesus, Mr EGERTON,
Ægeon, Mr CHAPMAN, Antipholis of Ephesus, Mr DURUSET,
Antipholis of Syracuse, Mr JONES,
Dromio of Ephesus, Mr W. FARREN, Ceremon, Mr PYNE,
Dromio of Syracuse, Mr BLANCHARD,
Dr. Pinch, Mr BARNES. Balthazar, Mr TAYLOR,
Ctesiphon, Mr J. ISAACS,
Cleon, Mr ATKINS, Angelo, Mr CLAREMONT.
Chares, Mr JEFFERIES,

Adriana, Miss PATON, Luciana, Miss M. TREE.
The Abbess, Mrs FAUCIT,
Lesbia, Miss Shaw, Hermia, Miss Green, Kitchen Wench, Mrs Coates,

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After which, (first time) a new Farce, called

Cent per Cent;

Or, THE MASQUERADE.

Mr. Pennyfarthing, Mr. W. FARREN,
Capt. Dashmore, Mr ABBOTT, Charles Hopeful, Mr BAKER,
Colonel Tumbril, Mr. BLANCHARD,
Dr. O'Rafferty, Mr. CONNOR, Starch, Mr JONES,
Dibbs, Mr. MEADOWS, Slug, Mr MASON,
Lagley, Mr LEY, Sheers, Mr BARNES,
Servants, Messrs. Jefferies, Mears, and Smithson,
Masks, Messrs Atkins, Parsloe, Heath,—Duns, Mess. Evans, Ryals,
Bailiffs, Messrs. King, Crumpton, Claremont, and George,

Miss Deborah Tumbril, Mrs. DAVENPORT,
Mrs. Pennyfarthing, Miss GREEN, Emily Tumbril, Miss HENRY,
Charlotte Pennyfarthing, Miss BEAUMONT.

To-morrow, King John,

New Theatre Royal, Drury Lane.

This Evening the Comedy of

The HYPOCRITE.

Doctor Cantwell, Mr. DOWTON,
Maw-worm, Mr LISTON, Seward, Mr YOUNGE,
Sir John Lambert, Mr POWELL,
Darnley, Mr PENLEY, Tipstaff, Mr READ,
Colonel Lambert, Mr COOPER,
Servants, Messrs. HONNER and BROWN.

Old Lady Lambert, Mrs HARLOWE,
Charlotte, Mrs DAVISON,
Young Lady Lambert, Mrs ORGER,
Betty, Mrs COVENEY.

After which, a Pastoral Ballet, under the title of

The Swiss Villagers.

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, and Miss TREE.

To conclude with, a new Comedy in 2 Acts, called

SIMPSON AND CO.

The Characters by

Mr TERRY, Mr COOPER,
Mr MEREDITH, Mr HONNER,
Mrs GLOVER, Miss SMITHSON,
Mrs DAVISON, and Mrs ORGER.

To-morrow, (By Special desire) The Merchant of Venice, with The Marriage of Figaro, (in two acts) and The Halt of the Caravan.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

" Nothing extenuate nor set down aught in malice."

No. 473 *Friday, May* 30, 1823. *Price* 1*d.*

COVENT GARDEN.

THERE was a numerous and elegant audience here last night, to see *The Comedy of Errors,* and a new Farce, acted for the first time, under the title of *" Cent per Cent ; or, The Masquerade."* The Comedy was very pleasantly performed, and the introduced music delightfully executed ; particularly by those delightful vocalists, Miss M. TREE and Miss PATON. They had some encores, and the latter was enthusiastically called on to repeat *" Lo ! here the gentle lark,"* which she sang both times in an admirable manner. Her bird notes were beautifully attuned to the flageolet, and her shake was the most perfect and melodious we ever heard.

We have now to speak of the new Farce ; and regret we cannot do so in high terms of praise. In fact, it is rather a poor production—there are occasional glimmerings of humor, but the sparks flicker and die. It was excellently acted ; and from this the Piece may find strength to exist some short period. The following is what we could gather of the Plot,

Mr. Pennyfarthing, (Mr. W. FARREN) an old money-lender, has accommodated *Captain Dashmore,* (Mr. ABBOTT) with a loan of £600, and has been equally useful to the Captain's servant, *Starch,* (Mr. JONES) to the extent of £30. The Captain it appears, is in love with *Miss Charlotte Pennyfarthing,* (Miss HENRY) which the old usurer opposes with the vigorous demand of his money from the Captain, but is foiled in his endeavour to *arrest* the person and hopes of the dashing aspirant to his daughter's hand, through the instrumentality of the gentleman's gentleman, *Starch,* who is another specimen of stage puppy-footmen. There is another family linked into the business of the piece—the *Tumbrills*—consisting of the *Colonel,* (Mr. BLANCHARD) *Emily,* his daughter, (Miss BEAUMONT) and *Miss Deborah Tumbrill,* (Mrs. DAVENPORT.) Miss *Emily* has a lover in the person of *Mr. Charles Hopeful,* (Mr. BAKER) opposed, of course, by the Colonel and his ancient sister. *Charles* is a friend of *Captain Dashmore,* and both plan to run away with their mistresses from a Masquerade, which the young and gay *Mrs. Pennyfarthing,* (Miss GREEN) is to give without the knowledge of her old deary. There is a go-between the *Pennyfarthings* and the *Tumbrils,* namely, a *Doctor*

O'Rafferty, (Mr. Connor) who has captivated the tender heart of the old spinster, *Miss Deborah*, and is employed by *Mrs. Pennyfarthing* to get her penurious old spouse to bed, under pretence of apparent illness, and to give him a quietus for the night, by means of one of his narcotic nostrums. However, old *Pennyfarthing* neglects the sleeping-draught, and is roused from his bed by the noise of the masqueraders, which he believes proceed from an entertainment next door. But a Harlequin rouses him from this idea by a whack behind, and convinces him that he has walked in his sleep into his neighbour's house. He is soon undeceived—discovers the trick of his extravagant fashionable rib, and personating a character which he obtains from one of his detected clerks, mingles in the throng, and at last blows all up. There appears, however, something like an amnesty, and we are rather of opinion that the respective lovers, including *Dr. O'Rafferty* and *Miss Deborah,* have their hopes confirmed. There was some opposition, but the majority was favorable.

DRURY-LANE.

There was on overflowing house here last night, when Mr. Dowton played *Doctor Cantwell,* in *The Hypocrite*, with great effect.

The Swiss Villagers, and *Simpson and Co.* concluded the evening's amusements very delightfully.

Accident at the Royalty.—As Miss Ainslie, of the Royalty Theatre was performing the part of *Kate,* the other evening, in the piece called "*Life in London,*" she had occasion to advance to the front of the stage, when her muslin dress came in contact with the flame of the gas stage-lights, and instantly she was in a blaze. Her consternation was dreadful, and the audience were panic-struck—but as she was rushing out, Mr. Gallot, who filled the character of *Tom,* ran to her assistance, and courageously seized the flaming dress, and extinguished it, amidst the cheers of the whole house. Miss Ainslie after retiring for a short period, returned to go on with her part, but evidently not wholly recovered from the effects of the terror she had so recently been in from her perilous situation.—The Manager should not neglect to place glasses over the lights.

The ROYAL GARDENS, VAUXHALL, are to display their attractions to-night.

EXHIBITIONS.

Cosmorama—6, St. James's Street.
Haydu's Picture of Larazus—Egyptian Hall, Piccadilly.
Glover's Exhibition of Pictures—16, Old Bond Street.
African Museum—Piccadilly.
Linwood's Exhibition, Leicester Sq.
Panorama—Strand.
British Gallery, Pall Mall.
Marshall's Panorama, Spring Gardens
Model of the Holy Land—12, Adam Street, Adelphi.
Ancient Vessel, Waterloo Bridge.
Town's Exhibition of Pictures—103, Bond Street East.
Mountains of Switzerland—8, Soho Sq.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden.

This Evening, Shakespeare's Tragedy of

KING JOHN.

John, King of England, Mr MACREADY,
Prince Henry, Master C. Parsloe,
Earl of Pembroke, Mr Mears, Executioner, Mr Norris
Faulconbridge, Mr. C. KEMBLE,
Earl of Essex, Mr Horrebow, Herald, Mr Jefferies,
Hubert, Mr BENNETT,
Earl of Salisbury, Mr. CONNOR,
James Guerney, Mr Crumpton, Chatillon, Mr BAKER
Robert Faulconbridge, Mr Parsloe,
Philip, King of France, Mr EGERTON,
Prince Arthur, Miss Boden, French Herald, Mr Hunt,
Lewis, the Dauphin, Mr ABBOTT,
Archduke Mr Comer, Cardinal Pandulph Mr Chapman
Citizens of Angiers, Mess. Atkins, Collet, Vedy,
The Lady Constance, Mrs, OGILVIE,
Elinor, Mrs VINING, Blanch of Castile Miss FOOTE
Lady Faulconbridge, Mrs. STERLING,

After which, (2nd time) a new Farce, called

Cent per Cent;

Or, THE MASQUERADE.

Mr. Pennyfarthing, Mr. W. FARREN,
Capt. Dashmore, Mr ABBOTT, Charles Hopeful, Mr BAKER,
Colonel Tumbril, Mr. BLANCHARD,
Dr. O'Rafferty, Mr. CONNOR, Starch, Mr JONES,
Dibbs, Mr. MEADOWS, Slug, Mr MASON,
Lagley, Mr LEY, Sheers, Mr BARNES,
Servants, Messrs. Jefferies, Mears, and Smithson,
Masks, Messrs Atkins, Parsloe, Heath,—Duns, Mess. Evans, Ryals,
Bailiffs, Messrs. King, Crumpton, Claremont, and George,
Miss Deborah Tumbril, Mrs DAVENPORT,
Mrs. Pennyfarthing, Miss GREEN, Emily Tumbril, Miss HENRY,
Charlotte Pennyfarthing, Miss BEAUMONT.

To-morrow, The Antiquary, with Cent per Cent.

New Theatre Royal, Drury Lane.

By Special *Desire.*

This Evening the Comedy of The

Merchant of Venice.

Duke of Venice, Mr. POWELL,
Shylock, Mr. KEAN,
Antonio, Mr POPE, Bassanio, Mr COOPER,
Launcelot, Mr LISTON, Lorenzo, Mr. HORN.
Salanio, Mr YOUNGE, Salarino, Mr. MERCER,
Gratiano, Mr. PENLEY.
Tubal Mr. MEREDITH, Gobbo, Mr. GATTIE,
Stephano, Mr. HONNER, Balthazar, Mr. COVENEY,
Leonardo, Mr TURNOUR,
Narcissa, Mrs. ORGER, Jessica, Miss POVEY,
Portia, Mrs. W. WEST.

After which, (reduced into two acts) the Opera of The

Marriage of Figaro.

Count Almaviva, *Mr. Penley,* Basil, *Mr. G. Smith,*
Figaro, *Mr. Liston,* Antonio, *Mr. Harley,* Sebastian, *Mr Yardley,*
Cherubino, the Page, *Miss Cubitt,*
Countess Almaviva, *Mrs. Austin,* Susanna, *Miss Stephens,*
Barbarina, *Miss M. Smith,* Marcellina, *Mrs. Coveney.*

THE DANCE,

Composed by Mr. NOBLE.

After which a New Divertisement, called The

Halt of the Caravan,

Including the National Dances of
THE PAS RUSSE—THE SPANISH BOLERO,
A Hornpipe A L'Anglaise—and a Grand Asiatic Pas De Deux.
Aga, Mr COVENEY, Mustapha, Mr TURNOUR,

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, and Miss TREE.

To-morrow, The Lord of the Manor, with The Swiss Villagers, and Simpson and Co.

THE

Theatrical Observer:

AND

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"Nothing extenuate nor set down aught in malice."

No. 474 Saturday, May 31, 1823. Price 1d.

DRURY-LANE.

Mr. KEAN played *Shylock*, last night, and displayed with deep effect the emotions and baneful hatred of the spiteful Jew. At the period SHAKSPEARE drew this character, the children of Israel were held in great contempt, and it was a popular subject to hold them up to the ridicule and disgust of the people. The reformation, and the improvements in our civil institutions, and the general advance of liberal opinions, gradually wore away in a great degree the prejudices of Christians against Jews; and we now find amongst the latter, persons as much esteemed as any in other classes of society. This renders *Shylock*, in modern eyes, an unnatural character, and presents the otherwise worthy *Antonio* in no very amiable light, to seek aid from a man whom he spits upon and derides, because he differs from him in religious opinions. This shews how, even, such a mighty mind as Shakspeare possessed, is subject to the prevailing narrow sentiments of the times, and that it requires more than the light of genius to produce a spirit of charity between man and man.

Mr. POPE represented *Antonio* in a very appropriate manner; and Mr. COOPER, as *Bassanio*, was a good Venetian gentleman, very worthy of the smiles of such a pleasing *Portia*, as Mrs. W WEST makes. Not to be amused at Mr. LISTON's *Launcelot*, would be proof of a dull humor indeed. Mr. PENLEY is at home in such parts as *Gratiano*—we like this gentleman's acting—he is light, and easy, and very attentive to his characters. Mr. HORN, as *Lorenzo*; Miss POVEY, as *Jessica*; and Mrs. ORGER, as *Narcissa*, filled their respective characters very satisfactorily.

The Marriage of Figaro, (in two acts) followed. Miss STEPHENS and Mrs. AUSTIN, sang very charmingly. The Divertisement of *The Hall of the Caravan* was represented, and obtained for the NOBLES, the BYRNE's, and Miss TREE, their usual share of applause. The house overflowed—It was what is called a *Ticket-Night*.

Mr. LISTON takes his Benefit here on Monday next, when COLMAN's Play of *The Africans*, with the Farce of *Family Jars*, are to be performed by permission of the Proprietors of the Haymarket Theatre. His *Henry Augustus Mug*, in the first named Piece, is a

most laughable performance, and so is his character in the Farce A variety of Songs, comic and serious, are to be introduced. As this is the last time of his appearance here this season, every one who patronises mirth may be expected to be present

On Tuesday, for the Benefit of Mr. BRAHAM. *The English Fleet*, with a *Concert*, and *The Devil to Pay*.

On Wednesday, for the Benefit of Mrs. DAVISON, the Comedy of *The West Indian*, with *Katherine and Petruchio*.

COVENT GARDEN.

KING JOHN was acted last night, with great effect. Mr. MACREADY, as the bad and weak monarch, and Mr. C. KEMBLE, as the sinewy *Faulconbridge*, met great applause. Mrs. OGILVIE'S *Lady Constance* was rather less impressive than we could have hoped. Miss FOOTE looked charmingly as *Blanch*; and Mrs. VINING was in the shade, by being forced into the vale of years, as the *mother* of Mr. MACREADY!

The new Farce of *Cent. per Cent.* was well received, on its second representation.

Mr. FARLEY has his Benefit on Tuesday next, when he presents some gorgeous attractions.

On Thursday, for the Benefit of Miss FOOTE, the Tragedy of *Virginius*, *Matrimony*, and the Melo-Drama of *The Forest of Bondy*.

On Saturday, for the Benefit of Miss F. H. KELLY, the Tragedy of *Venice Preserved*, Belvidera, Miss Kelly, with *A Day after the Wedding*, and other Entertainments.

ENGLISH OPERA HOUSE.—Extensive preparations are making to merit a brilliant Season at The English Opera-House, Strand. Mr. ARNOLD, we hear, is embellishing his Theatre in a most elegant style. The re-decorations and alterations are under the superintendence of Mr. BEAZLEY, who has acquired so much credit by the new Drury Lane Theatre. The same artists are employed at the English Opera House, who contributed to the splendour of Drury.

EXHIBITIONS.

Cosmorama—9, St. James's Street.
Haydn's Picture of Lazarus—Egyptian Hall, Piccadilly.
Glover's Exhibition of Pictures—16, Old Bond Street.
African Museum—Piccadilly.
Linwood's Exhibition, Leicester Sq.
Panorama—Strand.
British Gallery, Pall Mall.
Marshall's Panorama, Spring Gardens
Model of the Holy Land—12, Adam Street, Adelphi.
Ancient Vessel, Waterloo Bridge.
Town's Exhibition of Pictures—103, Bond Street East.
Mountains of Switzerland—8, Soho Sq.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden,

This Evening the Opera of

The ANTIQUARY.

Jonathan Oldbuck, Mr. W. FARREN,
Caxon, *(his Servant)* Mr BLANCHARD,
Hector M'Intyre, Mr ABBOT, Lovel, Mr DURUSET
Saunders Mucklebacket, Mr FARLEY,
Sir Arthur Wardour, Mr CHAPMAN,
Edie Ochiltree, Mr BARTLEY,
Lord Glenallan, Mr CONNOR. Robert, Mr Aikins,
Steven and Patie, Mr Parsloe and Master Longhurst,
Ensign Leslie, Mr Mears. Sweepclean, Mr King,
Lieut. Taffril, Mr Jefferies,

Miss Maria M'Intyre, Miss LOVE,
Miss Isabella Wardour, Miss M. TREE,
Miss Griselda Oldbuck, Mrs DAVENPORT,
Jenny Runtherout, Miss GREEN,
Elspeth of the Craigburnfoot, Mrs. FAUCIT,

After which, (3rd time) a new Farce, called

Cent per Cent;

Or, THE MASQUERADE.

Mr. Pennyfarthing, Mr. W. FARREN,
Capt. Dashmore, Mr ABBOTT, Charles Hopeful, Mr BAKER,
Colonel Tumbril, Mr. BLANCHARD,
Dr. O'Rafferty, Mr. CONNOR, Starch, Mr JONES,
Dibbs, Mr MEADOWS, Slug, Mr MASON,
Lagley, Mr LEY, Sheers, Mr BARNES,
Servants, Messrs. Jefferies, Mears, and Smithson,
Masks, Messrs Atkins, Parsloe, Heath,—Duns, Mess. Evans, Ryals,
Bailiffs, Messrs. King, Crumpton, Claremont, and George,
Miss Deborah Tumbril, Mrs DAVENPORT,
Mrs Pennyfarthing, Miss GREEN, Emily Pennyfarthing, Miss HENRY
Charlotte Tumbril, Miss BEAUMONT.

On Monday, As You Like It, with The Vision of the Sun.

New Theatre Royal, Drury Lane.

This Evening will be performed the Opera of The

Lord of the Manor.

Sir John Contrast, Mr. GATTIE.
Rashly, Mr HORN, La Nippe, Mr HARLEY,
Young Contrast, Mr PENLEY,
Truemore, Mr BRAHAM,
Rental, Mr POWELL. Ralph, Mr. KNIGHT,
Serjeant Sash, Mr. Douglas, Corp. Drill, Mr Coveney
Corporal Snap, Mr Howard,
Huntsmen, (with a Glee) Messrs Smith, Millar, &c,
Servants, Soldiers, &c.

Sophia, Miss CUBITT, Moll Flaggon, Mr LISTON
Annette, Miss STEPHENS,
Peggy, Miss POVEY,

After which, a Pastoral Ballet, under the title of

The Swiss Villagers.

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, and Miss TREE.

To conclude with, a new Comedy in 2 Acts, called

SIMPSON AND CO.

The Characters by

Mr TERRY, Mr COOPER,
Mr MEREDITH, Mr HONNER,
Mrs GLOVER, Miss SMITHSON,
Mrs DAVISON, and Mrs ORGER.

On Monday, The Africans, with Family Jars.—Mr. Liston's Night

THE

Theatrical Observer:

AND

Daily Bills of the Play.

" Nothing extenuate nor set down aught in malice "

No. 475 *Monday, June* 2, 1823. *Price* 1*d.*

COVENT GARDEN.

The Operatic Piece of *The Antiquary*, which was so well represented on the night of Mr. W. Farren's Benefit, was repeated on Saturday evening. Mr. Farren, as *Jonathan Oldbuck*, was quaint and amusing. Mr. Blanchard makes *Caxon* almost too much of a simpleton. Mr. Bartley, in *Edie Ochiltree*, produced some effect, and, perhaps, were not the memory of poor Emery's representation of the old Blue-Gown still impressed on the public mind, it would have been greater. Mr. Farley gave to the heart-struck Fisherman, much strong natural feeling. Mrs. Faucit represented the old hag *Elspeth*, with considerable impressiveness. The warbling of Miss M. Tree, and Miss Love, pleasingly varied the dulness of this Piece. The former young lady was loudly encored in *" Leeze me on my Soger-love."*

The new Farce of *Cent per Cent*, on its third night, passed off with approbation from some quarters.—The house was poorly attended.

Mr. Farley has for his Benefit to-morrow, *The Exile*, with all the magnificent appendages attached to it last season. Afterwards, a *Concert*, and *The Vision of the Sun*.

DRURY-LANE.

The Opera of *The Lord of the Manor* was acted on Saturday, to a more genteel than numerous audience. Mr. Braham, as *Truemore*, sang with all his wonted taste and brilliancy. Miss Stephens, as *Annette*, sang *" Savourneen deelish,"* and the *March away song*, twice, amidst great applause. Mr. Horn was very successful in his Songs;—and Miss Cubitt, Miss Povey, &c. added greatly to the musical effect of the piece. Mr. Harley was very pleasant as *La Nippe*, and Mr. Knight's *Ralph*, like all his countrymen, was an amusing and natural display of character; he sang *" Kitty Clover"* very humorously. *Sir John* and *Young Contrast*, were well supported by Mr. Gattie and Mr. Penley: but the most laughable exhibition ever seen, perhaps, on the Stage, was Liston's *Moll Flaggon*. It was the very essence of coarse impudence, rendered most irresistably comic by the genuine humor with which it was expressed.

In *Simpson and Co.*, Mr. Terry, Mr. Cooper, Mrs. Davison, and Mrs. Glover, &c. kept the house highly entertained by the difficulties of poor *Peter*, and his partners—male and female.

Mr. Liston, the incomparable promoter of mirth, has his Benefit to-night, and makes his bow for the present season. We understand that he goes off immediately after to Bath, to act there during the present week, and returns to town, in order to perform at Mrs. Chatterley's Benefit, on Tuesday the 10 inst. at Covent Garden Theatre, which, we understand, will be his *only* appearance on these boards. He is engaged for Drury Lane next season; and, intermediately, is to be at the Haymarket Theatre.

Mrs. Davison, our long established favorite in the leading female characters of genteel Comedy, takes her Benefit here, as we mentioned in our last number, on Wednesday next, the 4th inst. The entertainments of the evening, are selected with great judgment. The amusing Comedy of *The West Indian*, will afford her an opportunity of delighting us in the part of *Charlotte Rusport*; and Mr. Elliston, who we are happy to learn is recovered from his severe indisposition, is to represent *Belcour*, a character in which he is particularly happy. We observe there is another attraction in this piece—Mr. Webb, who is celebrated for his Irish characters and songs, is to appear for this night only, as *Major O'Flaherty*, and is to introduce some of his most favorite Irish airs. Miss Stephens is to sing an old *Scotch Song*, for the first time—Mr. Harley, his droll song, "*The Nightingale Club*,"—Mrs. Davison, "*Roy's Wife of Aldavalloch*," and Miss Povey and Mr. Horn, *Fiorovante's celebrated Singing Duet*. After the Divertisement of *The Halt of the Caravan, Katherine and Petruchio* is to be performed, when Mr. Young is to act *Petruchio*, and Mrs. Davison *Katherine*, which will be a treat in itself. Most sincerely do we wish Mrs. Davison that ample success which her professional talents, and domestic virtues, merit.

VAUXHALL GARDENS are Open this Evening.

CHINESE DRAMA—The Chinese have a Theatrical Piece, called *The See-hon Pagoda*, which is a history of that temple, now in ruins. The Scene opens with several *Genii* mounted upon serpents, proceeding along the margin of a lake: a neighbouring *Bonze* shortly after appears making love to one of these goddesses whose sister in vain remonstrates against her yielding to his wishes. The fair Geni listens to the young man, and marries him. She, soon after, appears to be in the way that "ladies wish to be, who love their lords;" and such is the chinese taste, that the *accouchement* actually takes place on the Stage, amidst the applauses of the enlightened audience! The child, a fine *chopping* boy, makes his *debut*, and walks forward to the great admiration of all. The other *Genii*, hearing of this adventure, become enraged against the *Bonze*, whom they drive away, and in the height of their fury strike the splendid Pagoda with lightning, and thus reduce it to the ruinous condition it now appears in.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Comedy of

As You Like It.

The Duke, Mr. EGERTON, Duke Frederick, Mr. EVANS,
Amiens, (with Songs) Mr. DURUSET, Le Beau, Mr HORREBOW,
Oliver, Mr. CONNOR, Jaques De Bois, Mr. BAKER,
William, Mr. BLANCHARD, Touchstone, Mr. FAWCETT,
Jaques, by Mr. MACREADY. Orlando, Mr C. KEMBLE,
Adam, Mr. Chapman, Charles, Mr. Crumpton, Dennis, Mr. Henry,
Eustace, Mr. King, Louis, Mr. Mears, Silvius, Mr. Comer,
Corin, Mr. Atkins.

Celia, Miss Foote, Phœbe, Miss Shaw, Audrey, Mrs. Gibbs,
Rosalind, Miss JONES, (her 3rd appearance in that character.)
Hymen, Miss Beaumont.

After which, (35th time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, Mr J. S. GRIMALDI. Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongau'd, (the Genie of Uxi) Mr LEY,

Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

The following is a succession of the Scenery;
The Sierras (Mountains) .... (Painted by Grieve)
THE VISION OF THE SUN. (Do.)
The EXTERIOR of the PALACE of CUSCO. (Pugh)
The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco
A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)
THE NUPTIAL TEMPLE. (Grieve)
Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)
The Grand Court Yard of Cusco. (Pugh)
Oultanpac's Abode...The Vestibule of Do. (Grieve)
THE BLIGHTED FOREST OF LANOS. (W. Grieve)
The Temple of the Lions.
AND THE ROYAL PALACE OF PERU.

To-morrow, The Exile, a Concert, and The Vision of the Sun, for the Benefit of Mr. Farley.

New Theatre Royal, Drury Lane.

MR. LISTON'S NIGHT.

This Evening the Play of

THE AFRICANS;

Or, War, Love, and Duty.

Torribal, Mr. PENLEY, Madiboo, Mr. HARLEY,
Ferulho, [the Priest] Mr. THOMPSON,
Demba Sego Jella, [King of Kasson] Mr. YOUNGE,
Sclico, Mr. COOPER,
Dancari, Mr MERCER, Fetterwell, Mr WILLIAMS,
Marrowbone, Mr HUGHES,
(Being their first appearance in those Characters.)
Henry Augustus Mug, Mr. LISTON,
English Merchants, Mandingo Warriors, Foulas, Slaves, &c. &c.
Berissa, Mrs. W. WEST,
Darina, Mrs. GLOVER, Sutta, Miss POVEY,
(Being their first Appearance in those Characters.

In the course of the Evening, the following)

SONGS, DANCES, &c.

A Grand Pas De Deux, by Mr and Mrs. Oscar Byrne.
Savourneen Deelish, by Miss Stephens.
Paddy Carey, by Mr Fitzwilliam.
A Triple Horupipe, by Miss Tree. Mrs. Byrne, and Mrs. Noble.
Nid Nid Noddin, by Miss Stephens.
Said a Smile to a Tear, (accompanied by himself on the Piano-Forte) Mr. Horn.
A Concerto on the Trumpet, by Mr. Norton.
Trio—The Bowers of Mesalic, by Miss Forde, Miss Cubitt, and Miss Povey.
The Minuet De La Cour, by Mr. and Mrs. Noble.
Quartetto—Mild as the Moon Beams, by Mr. Horn, Miss Cubitt, Miss Povey, and Mrs. Austin.

To conclude with (by permission of the Proprietors of the Theatre Royal Haymarket) a favourite Farce, called

FAMILY JARS.

Mr Peter Porcelain, Mr TERRY, Delph, Mr LISTON,
Diggory Delph, Mr SHERWIN, Benedict Porcelain, Mr MERCER,
Emily, Miss CUBITT, Liddy, Mrs ORGER,
(Being their first Appearance in those Characters.)

To-morrow, The English Fleet, with a Concert, and the Devil to Pay' Mr. Braham's Night.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 476 *Tuesday, June* 3, 1823. *Price* 1*d.*

COVENT GARDEN.

Miss JONES, repeated the character of *Rosalind,* in *As You Like It,* last night. She further confirmed the high opinion formed of her talent for the arch and lively characters of Comedy. She will, we think, prove a great favorite with the public.—There was a pretty good, and very genteel house.

Mr FARLEY's Benefit to-night, includes some of the grandest scenic displays ever seen.

DRURY-LANE.

Mr. LISTON's Benefit, last night, was attended by a very numerous and genteel audience. The rain, which came on just about the hour of opening the doors, of course prevented the attendance of many of his friends, and the admirers of sterling humor; but still there was the appearance of a prosperous benefit, and at half-price there were only a few seats in the slips vacant. COLMAN's Play of *The Africans,* was performed in a very superior manner. The Three African Brothers were very appropriately acted by Messrs. HARLEY, PENLEY, and COOPER. The *Henry Augustus Mug,* of Mr. LISTON, was infinitely amusing—full of the most humorous cockneyism, mingled with the mock importance of an African Secretary of State.

Mrs. W. WEST made *Berissa* very interesting, and Mrs. GLOVER, Miss POVEY, &c. contributed, with the other representatives of the dramatis personæ, to give as much effect to a rather dull piece as it was susceptible of. There was some sweet singing, and some charming dancing after the Play. Miss STEPHENS was encored in "*Nid Nid Noddin.*" The NOBLES, BYRNES, and Miss TREE, danced admirably.

The Farce of *Family Jars,* concluded the evening's amusement.

MR. BRAHAM delights his friends this evening with a flood of melody; concluding with the humors of *The Devil to Pay,* supported by Mr. DOWTON, and Mrs DAVISON, which Lady, has her Benefit to-morrow, with great attractions.

TO CORRESPONDENTS.

If A. B. will send his M. S. it shall be read, and a candid opinion given.—On *Friday* he will find it at No. 25, Bow Street.

MR. BRAHAM's NIGHT.

In the course of the Evening the following Songs, Duets, &c.

Will be Sung in the Festival of Apollo.

The celebrated *Echo Duet*, from "Zuma,"—and the Duet of "*Vive Le Roi,*" by Mr. Braham and Miss Stephens.

"*The Soldier tired*"—and '*Nid Nid Noddin,*' by Miss Stephens,

"*Roy's Wife of Aldivalloch,*" by Mrs. Ashe and Miss H. Ashe,

Mr. Braham will sing *The Polacca*, from "The Cabinet,"—the celebrated Anacreontic Song, "*To Anacreon in Heaven*"—*Love and Glory,*"—"*Scots wha' ha'e wi Wallace bled!*"—and the Duet of "*All's Well!*" with Mr. Horn.

Miss Povey will sing "*Angels ever bright and fair,*"—and the Duet, "*Time has not thinn'd my flowing hair,*" with Miss Cubitt.

And Mr. Kellner, (for this night only) will sing "*MAD TOM,*" (accompanied by himself on the Piano-Forte) and the Duet of "*Could a man be secure,*" with Mr. Braham.

'*The Wolf,*'—Mr Smith.—'*Listen to the voice of love,*'—Master Dean.

A new POT POURRI on the HARP and FLUTE,

By Mr. Bochsa and Mr. Nicholson.

The following Glees:—*The Lady-Bird Glee*, for Four Voices, (composed by Mr. J. Addison) "*Glorious Apollo,*" "*When shall we three meet again?*" "*Beviamo tutti ire,*" &c.

The Festival to conclude with "*God Save the King,*" Verse and Chorus.

Characters and Scenery in The Vision of the Sun.

Huania Copac, King of Cusco, Mr CHAPMAN,

Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.

Oultanpac, (the Enchanter of Uxi) Mr FARLEY,

Tycobroc, Mr I. S. GRIMALDI, Tacmar, Mr T. P. COOKE,

King of the Palace of Silence, Mr Comer,

Ebongau'd, (the Genie of Uxi) Mr LEY,

Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE

Cassana, (wife of Tacmar) Mrs. DAVENPORT,

Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

The following is a succession of the Scenery;

The Sierras (Mountains) .... (Painted by Grieve)

THE VISION OF THE SUN. (Do.)

The EXTERIOR of the PALACE of CUSCO. (Pugh)

The Golden Lake. (T. Grieve) Runac's Pavilion. (Pugh) The Plains of Cusco

A GRAND TRIUMPHAL PROCESSION. Peruvian Villa. (Pugh)

THE NUPTIAL TEMPLE. (Grieve)

Act II. The Pacific Ocean. (Grieve) PALACE OF SILENCE. (Grieve)

The Grand Court Yard of Cusco. (Pugh)

Oultanpac's Abode. The Vestibule of Do. (Grieve)

THE BLIGHTED FOREST OF LANOS. (W. Grieve)

The Temple of the Lions.

AND THE ROYAL PALACE OF PERU.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

MR. BRAHAM's NIGHT.

This Evening (first and only time this season) the Comic Opera of

The English Fleet,

In 1342.

De Mountfort, Mr THOMPSON,
Robert of Artois, Mr. CROOKE, Oliver De Clisson, Mr COVENEY
John de Montauban, Mr MEREDITH,
Philip, Mr. GATTIE, Fitzwater, Mr HORN,
Valentine, Mr BRAHAM,
Charles de Blois, Mr. MERCER, Bishop of Leon, Mr POWELL,
Mainmast, (first time) Mr. DOWTON,
La Valette, Mr W. H. WILLIAMS,
Soldiers, Peasantry, &c.

Jane, Countess of Brittany, Mrs. GLOVER, Isabel, Miss CUBITT,
Adela, Countess of Blois, Miss SMITHSON,
Jeannetta, Mrs, HARLOWE, Jacqueline, Miss PHILLIPS,
Katherine, (first time) Miss STEPHENS.

After which, the

FESTIVAL OF APOLLO.

For Songs see the opposite Page.

The whole to conclude with the Farce of

THE DEVIL TO PAY.

Sir John Loverule, Mr HOWARD,
Butler, Mr. G. SMITH, Doctor, Mr MEREDITH,
Jobson, Mr DOWTON,
Cook, Mr. W. H. Williams, Coachman, Mr Coveney,
Footman, Mr Povey, Fiddler, Mr. D. Smith.
Devils, Masters Colborne,

Lady Loverule, Mrs HARLOWE,
Lettice, Mrs. COVENEY, Lucy, Miss PHILLIPS,
Nell, Mrs DAVISON.

To-morrow, The West Indian, with Katherine and Petruchio, and other Entertainments, for the Benefit of Mrs. DAVISON.

Theatre Royal, Covent Garden,

MR. FARLEY's NIGHT.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick, (the Exile) Mr. EGERTON, Welzien, Mr. CONNOR,
Governor of Siberia, Mr. W. FARREN,
Servitz, Mr. FAWCETT, Rimski, Mr. COMER,
Daran, Mr. MACREADY,
Baron Altradoff, Mr. MEADOWS, Count Calmar, Mr DURUSET,
The Patriarch, Mr HUNT, The Czarowitz, Master BODEN,
Yermach, Mr CHAPMAN, Officer, Mr MEARS,
Old Cottager, Mr ATKINS, Guard, Mr Louis, Mariner, Mr George,
Villagers, Messrs Taylor, Pyne, J. Isaacs, Longhurst,
The Empress Elizabeth, Mrs. FAUCIT, Sedona, Mrs VINING,
Katherine, (for this night only) Miss M. TREE.
Alexina, Miss FOOTE,
Villagers, Messdms BEAUMONT, LOVE, STERLING, &c.

The following is the Scenery.

MOUNTAINS OF SNOW, with COTTAGE of COUNT ULRICK.
Rockey Pass among the Mountains.—Grieve.
HALL IN THE GOVERNOR's HOUSE AT TOBOLSKI—Hodgins
The River Wolga by Moonlight—W. Grieve.
General View of the City of Moscow.—Grieve—The Square of Moscow
Pugh....In which takes place the
GRAND PUBLIC ENTRY of the EMPRESS ELIZABETH.
The Outside of the Greek Church.—Pugh—The Interior of the Cathedral of Moscow, in which the

CORONATION OF ELIZABETH

Is Performed by the Grand Patriarch, and his assisting Dignitaries.

After which, A GRAND VOCAL AND INSTRUMENTAL

CONCERT.

Celebrated Overture to Lodoiska.
Glee—' How merrily we live,' by Messrs. Pyne, Duruset, Tinny, and Chorus.
Song, Miss Tree—' Rest, Warrior, rest.'
Glee—' Foresters sound the cheerful horn,' Mess. Goulden, Pyne, Duruset and Tinny.
Song, Miss Paton—Scotch Air.
Duet, Miss Paton and Miss M. Tree—' Tell me, where is Fancy bred.'
Trio—' The Red Cross Knights,' Miss Paton, Miss Love, Mr. Isaacs, & Chorus

After which, (36th time) a New Tale of Enchantment, called

The Vision of the Sun ;

Or, The ORPHAN OF PERU.

For the Characters see the Second Page.

To-morrow, Clari, with Cent per Cent.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 477 Wednesday, June 4, 1823. Price 1d.

COVENT GARDEN.

Mr. FARLEY had his Benefit here, last night; and if the house was not absolutely full, it was what may be called a *good* one. *The Exile*, with all its original splendour of processions, &c was produced, and with the fine acting of Mr. MACREADY, as *Daran*; the humors of Mr. W. FARREN, as the *Governor*, Mr. FAWCETT, as *Servitz*, and Mr. MEADOWS, as *Altradoff*; together with the charming *Alexina* of Miss FOOTE; the sweet warbling of Miss M. TREE, as *Katherine*; the magnificence of Mrs. FAUCIT'S *Empress*; with the beautiful scenery, rendered the whole piece very imposing. In a *Concert*, which followed, various songs and glees were well sung; but we regret that an apology for Miss PATON'S absence was necessary, from indisposition. Miss HALLANDE took her place.

The Vision of the Sun, that splendid effort of Mr. FARLEY'S genius for *Spectacle*, concluded the entertainments.

Miss FOOTE.—The charming Miss FOOTE has summoned her friends and admirers about her to-morrow evening. We put it to the taste and gallantry of the gentlemen in particular, whether they can, possibly, neglect to meet her wishes, and be absent from Covent Garden on so attractive an occasion.

DRURY-LANE.

Mr. BRAHAM last night, took his Benefit here, which proved a bumper one. The musical attractions were great; there was the Opera of *The English Fleet, in* 1342, and *The Festival of Apollo*, full of delightful songs, glees, &c. Mr. BRAHAM was in fine voice, and gave great effect to some of his most celebrated pieces. The duet of '*All's Well*,' between him and Mr. HORN, was admirably executed. The latter gentleman played *Fitzwater* well, and all his songs were marked with that chasteness of style for which he is distinguished.

Miss STEPHENS sang a number of charming airs, both in the Opera and in the Festival; but it would be impossible for us to detail at sufficient length, all the merits of the vocal and instrumental entertainment. Amongst the pieces introduced, a new Glee by ADDISON, merited favorable notice, the words of which we insert.

In the Farce of *The Devil to Pay*, Mr. DOWTON, as *Jobson*, and Mrs. DAVISON, as *Nell*, kept the audience in continued mirth.

Mrs. DAVISON, who takes her Benefit this Evening, is too-well known as one of the most delightful followers in the train of *Thalia*, to require much of the recommendations of public writers; but it is not easy to repress the desire of naming with expressions of admiration, a lady who in her professional and private capacity adorns the Stage, and is valuable to society. Dividing her attention between her public duties, and the care of her family, she unites her just fame with her domestic hopes, and, this night, affords an opportunity for the increase of both, by seeking in a favorite character to draw around her a host of friends.

MR. ELLISTON, the indefatigable Proprietor and Manager, takes a Benefit to-morrow evening. Mr. KEAN, Mr. YOUNG, Mr. DOWTON, Miss STEPHENS, &c. &c. are to act.—Mr. ELLISTON is to offer an Address of thanks.

The Words of the new Glee, sung on Mr. BRAHAM's Night.

Composed by Mr. J. ADDISON.

Lady-Bird! Lady-Bird! pretty one stay!
Come sit on my finger, so happy and gay;
With me shall no mischief betide thee:
No harm would I do thee, no foeman is near,
I only would gaze on thy beauties so dear,
Those beautiful winglets beside thee.

Lady-Bird! Lady-Bird! fly away home!
Thy house is a-fire, thy children will roam:
List, list! to their cry and bewailing;
The pityless spider is weaving their doom,
Then Lady-Bird! Lady-Bird! fly away at home!
Hark! hark to thy children's bewailing.

Fly back again, back again, Lady-Bird dear!
Thy neighbours will merrily welcome thee here,
With them shall no perils attend thee:
They'll guard thee so safely, from danger or care,
They'll gaze on thy beautiful winglets so fair,
And comfort, and love, and befriend thee.

To the Editor of THE THEATRICAL OBSERVER.

SIR,

Can you inform me of the name of the Farce announced to be acted on the Benefit-night of Messrs. COOPER and KNIGHT, which is said not to have been performed for the last seven years, in consequence of the absence of the original Actors in the Piece? I have laid a bet on the subject.

Your's, E. M.

Should not our Correspondent have applied to Mr. COOPER, or Mr. KNIGHT, who, most probably, would have been so good-natured as to have answered the question?—In our opinion, judging from the circumstances, the Farce alluded to is called "*Turn Out.*"

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden.

This Evening, (8th time) a new Opera, in 3 acts, called

CLARI;

Or, The Maid of Milan.

The Music, (except the National airs) entirely New, by Mr. Bishop.

The Duke Vivaldi, Mr. ABBOTT,
Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT,
Jocoso, (Valet to the Duke) Mr. PEARMAN,
Claudio, Mr. PYNE, Nicolo, Mr. J. ISAACS,
Geronio, Mr. KEELEY, Nimpedo, Mr. MEADOWS,
Pietro, Mr. GOULDEN, Giulio, Mr. TINNEY.
Page to the Duke, Master LONGHURST,
Clari, Miss M. TREE,
Fidalma, (her Mother) Mrs. VINING, Vespina, Miss LOVE,
Nipetta, Miss HALLANDE.

Characters in

THE EPISODE.

Nobleman, Mr. BAKER, Pelgerino, a Farmer, Mr. CHAPMAN
Guido, Servant of the Nobleman, Mr. COLLETT,
Wife of Pelegrino, Mrs. PEARCE, Leoda, Miss BEAUMONT.

After which, (4th time) a new Farce, called

Cent per Cent;

Or, THE MASQUERADE.

Mr. Pennyfarthing. Mr. W. FARREN,
Capt. Dashmore, Mr ABBOTT, Charles Hopeful, Mr BAKER,
Colonel Tumbril, Mr. BLANCHARD,
Dr. O'Rafferty, Mr. CONNOR, Starch, Mr JONES,
Dibbs, Mr. MEADOWS, Slug, Mr MASON,
Lagley, Mr LEY, Sheers, Mr BARNES,
Servants, Messrs. Jefferies, Mears, and Smithson,
Masks, Messrs Atkins, Parsloe, Heath,—Duns, Mess. Evans, Ryals,
Bailiffs, Messrs. King, Crumpton, Claremont, and George,
Miss Deborah Tumbril, Mrs DAVENPORT,
Mrs Pennyfarthing, Miss GREEN, Emily Pennyfarthing, Miss HENRY
Charlotte Tumbril, Miss BEAUMONT.

To conclude with the Farce of

The Irish Tutor.

The Characters by Mr CHAPMAN, Mr HUNT,
Mr BLANCHARD, Mr CONNOR,
Miss J. SCOTT, Miss LOVE.

To-morrow, Virginius, Virginius, Mr. MACREADY, with Matrimony and The Forest of Bondy. Miss FOOTE's Night.

New Theatre Royal, Drury Lane.

MRS. DAVISON's NIGHT.

This Evening the Comedy of The

WEST INDIAN.

Stockwell, Mr POWELL, Fulmer, Mr GATTIE,
Belcour, Mr. ELLISTON,
Captain Dudley, Mr YOUNGE, Charles Dudley, Mr MERCER,
Major O'Flaherty, (for this Night only) Mr. WEBB,
Who will introduce two of his most celebrated Irish Songs.
Varland, Mr KNIGHT,
Stukely, Mr KING, Stockwell's Servant, Mr Douglas,
Lady Rusport's Servant, Mr Povey, 1st Sailor, Mr Crooke,
Charlotte Rusport, Mrs. DAVISON,
Louisa Dudley, Miss SMITHSON,
Lady Rusport, Mrs HARLOWE,
Mrs. Fulmer, Mrs Willmott, Lucy, Miss Phillips,
House-keeper, Mrs Coveney,
In course of the Evening. The following Songs, &c.
Miss Stephens will (for the 1st. time) sing an old Scotch Song arranged by Mr Parry, called 'If a Body meet a Body comin' thro' the Rye.' 'The Nightingale Club,' by Mr. Harley. 'Roy's Wife of Aldivalloch,' by Mrs. Davison. Fiovorante's celebrated Singing Duett, by Miss Povey and Mr. Horn.

After which a New Divertisement, called The

Halt of the Caravan,

Including the National Dances by the usual Performers.

After which, Shakspeare's Farce of

Katherine & Petruchio.

Petruchio, (first time at this Theatre) Mr. YOUNG.
Baptista, Mr. MEREDITH, Tailor, Mr. KNIGHT,
Hortensio, Mr Crooke, Music Master, Mr W. H. Williams,
Biondello, Mr Mercer, Pedro, Mr Douglas, Cook, Mr Turnour,
Grumio, (1st time) Mr TERRY,
Nathaniel, Mr D. Smith, Ralph, Mr Randall.
Gabriel, Mr Seymour, Gregory, Mr Horner, Adam, Mr Gibbon,
Katherine, Mrs. DAVISON.
Bianca, Miss Phillips, Curtis. Mrs Wilmott.

To-morrow, The Surrender of Calais, with Blue Devils, and No Song No Supper, for the Benefit of Mr. ELLISTON.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 478 Thursday, June 5, 1823. Price 1d.

DRURY-LANE.

We were greatly gratified last night, at seeing that most estimable lady, Mrs. Davison, attended by an elegant and crowded assemblage, on the occasion of her Benefit. The pit, dress-boxes, and first circle, overflowed on the opening of the doors, the second circle and galleries were soon after nearly full, but at half-price the house was crowded to the ceiling. Cumberland's Comedy of *The West Indian*, was the first piece represented, and it gave great delight from the manner in which the chief characters were acted. The Play itself is somewhat old-fashioned, but there are some sterling scenes in it, that in such able hands as they were committed to last night, could not fail to prove very entertaining. The character of *Belcour*, and the incidents which attend his day's career, may be thought a little overstrained, but they produce some mirth, from their apparent originality and whimsicality. This part we remember to have seen Mr. Elliston flourish in nearly twenty years ago, and really, on this last occasion, we had hardly any reason to rail at Time for a destroyer of vivacity.—Mr. Elliston had been severely indisposed, and this was his first time of his acting for some weeks, yet he seemed to have accumulated spirits and good looks for his favorite character, and went through it with extraordinary success, receiving at various times the applauses and smiles of the audience. The scene of his first interview with *Miss Rusport*, was admirably sustained on his part, and delightfully supported by the naivete and lady-like acting of Mrs. Davison, who filled the latter character. Mr Webb represented, for this night, the part of the worthy *Major O'Flaherty*, and we will do him the justice to say, in a manner that greatly redounded to his credit. He frequently reminded us in his figure and tones of the retired veteran, Johnstone, who still, however, has not had his equal in Irish characters. Mr. Webb sang with much humor, two Paddy songs, which were encored. Mr. Powell, in the part of the fatherly *Mr. Stockwell*, was the respectable, worthy old gentleman he ever is, and ever will be. Mr. Mercer, as *Charles Dudley*, was hardly warm-hearted enough for the admirer of his excellent *Miss Rusport*:—he delivers he dialogue correctly, but some *soul* is necessary. Was Mr. Younge in his proper

sphere as *Captain Dudley*? Saving and excepting the bald-top wig he wore, he looked as young as his son *Charles*. Mrs. HARLOWE played *Lady Rusport* very well; and sweet Miss SMITHSON was very engaging—very amiable-looking, in the part of *Louisa Dudley*. Her appeal to the feelings of *Belcour*, in the event of his again encountering an unprotected female, not to abuse the power he may possess, was given with an earnestness, and reality of sentiment, that produced a mark of approbation from the audience. This young lady does herself well deserve the *protection* of the public—she has a Benefit coming on very soon, and we are sure she will not want the friends that she so highly merits.

The Comedy closed amidst great applause: at the end of the fourth act, Miss STEPHENS appeared, and sang an old Scotch air, called, "*If a body meet a body comin' through the Rye*," which she gave with much taste and sweetness, and was encored in it. Between the the Comedy and the Divertisement, Mr. HORN and Miss POVEY sang the *Singing Duet of Fioworante*, and Mrs. DAVISON gave "*Roy's Wife*," in a very pleasing manner. HARLEY closed these introductions with his humorous song of "*The Nightingale Club*," which was encored.

In the Farce of *Katherine and Petruchio*, Mr. YOUNG and Mrs. DAVISON supported these two odd characters with very amusing effect. The whole entertainments passed off in the most agreeable manner; and we congratulate Mrs. DAVISON on the entire results of the evening.

Mr. ELLISTON has a Benefit to-night, graced and supported by the whole combined talent of his Establishment. Considering the gigantic and successful efforts he has made to raise Drury Lane Theatre from the dust, the Public must highly appreciate his indefatigable and spirited endeavours; and the members of his company must be conscious of the great service rendered to themselves by the renovated and attractive state of the Theatre, where their talents have been continually witnessed by crowded audiences. We understand Mr. ELLISTON is to offer an *ADDRESS OF THANKS* for the Patronage he has received during the Season.

COVENT GARDEN.

THE new Opera of *Clari*, with the new Farce of *Cent per Cent*, and the petit Piece of *The Irish Tutor*, were acted last night to a pretty good house.

Miss FOOTE's Benefit to-night, is, we hear, likely to prove a very productive one, from her popularity, and the various attractions.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal. Covent Garden,

MISS FOOTE's NIGHT.

This Evening (by particular Desire) the Tragedy of

VIRGINIUS.

Virginius, Mr. MACREADY,
Icilius, Mr. C. KEMBLE, Siccius Dentatus, Mr YATES,
Numetorius, Mr. EGERTON, Lucius, Mr. COMER,
Appius Claudius, Mr. ABBOTT,
Claudius, Mr. CONNOR, Titus, Mr. CHAPMAN,
Virginia, by Miss FOOTE, Servia, Mrs. VINING,

At the End of the Play,

Miss PATON will sing, "*Lo! here the gentle Lark!*"
Mr. OLIVER DAVIES, (a Pupil of Bochsa's) will perform a Fantasia on the Harp.

After which, also by particular Desire, the Comic Piece of

MATRIMONY.

Delaval, (second and last time) Mr. MACREADY,
Baron de Limberg. Mr COMER. O'Cloggority, Mr CONNOR,
Clara, Miss FOOTE.
In which Character she will introduce a most popular
SONG and WALTZ.

After Matrimony,

"*Rest Warrior, rest,*" by Miss M. TREE,

To conclude with a revived, and favorite Melo drama, called

The Forest of Bondy,

Or, the Dog of Montargis,

In which Mr. H. Simpson's Dog CARLO, will appear.

Colonel Gontran, Mr CHAPMAN, Capt. Aubri, Mr ABBOTT,
Lieut. Macaire, Mr. FARLEY, Lieut. Landry, Mr. CONNOR,
The Seneschal of Bondy, Mr EGERTON,
Florio, (a Dumb Orphan) Mrs. VINING, Blaise, Mr. W. FARREN,
Dame Gertrude, Mrs DAVENPORT, Lucille, Miss FOOTE,

In Act I—A Pastoral Ballet,

In which Mrs. VINING and Miss FOOTE will introduce the *Celebrated Dance,* from the Grand Romance of *Cherry and Fair Star.*

To-morrow, Rob Roy—Rob Roy, Mr. Maready, with The Duel.

New Theatre Royal, Drury Lane.

MR. ELLISTON's NIGHT.

This Evening will be revived the Play of The

Surrender of Calais.

English—King Edward, Mr YOUNGE, Harcourt, Mr MERCER,
Sir Walter Manney, Mr DOUGLAS,
Phillippa, Mrs ORGER.
French—John de Vienne, Mr POWELL, Ribaumont Mr COOPER,
Eustache de St Pierre, Mr KEAN,
John d'Aire, Mr CROOKE, Officer, Mr COVENEY,
O'Carroll, Mr FITZWILLIAM, Sergeant, Mr G. SMITH,
First Carpenter, Mr TERRY, Second Carpenter, Mr HUGHES,
Cryer, Mr W. H. WILLIAMS, Old Man, Mr MEREDITH,
La Gloire, Mr. ELLISTON,
Citizens—Messrs. Gattie, King, Read, Povey, Millar, &c.;
Julia, Mrs WEST,
Madelon, (first time) Miss STEPHENS.
who will introduce the favorite Airs of "Oh, say not Woman's Heart is bought," and "March away."

After which, (1st time this season) the petit Piece called

Blue Devils.

Meagrim, Mr. YOUNG. (*his first appearance in that character*)
James, Mr KNIGHT, Demison, Mr GATTIE,
Annette, Mrs DAVISON, (her first appearance in that Character.)

In the course of the Evening—The Minuet de la Cour, with Vestris's Gavotte, by Mr. and Mrs. Noble—Bruce's Address to his Army, "Scots wha' hae wi Wallace bled!" by Mr. Braham—The Mock Italian Trio, after the manner of three celebrated Professors, (for the first and only time this season) by Mr. T. Cooke.—A Grand Pas De Deux, by Mr. and Mrs. Oscar Byrne.—The celebrated Echo Duet, (from Zuma) by Mr. Braham and Miss Stephens. A Triple Hornpipe, by Miss Tree, Mrs. Byrne, and Mrs. Noble.

To conclude with (by Special Desire) the Musical Entertainment of

No Song No Supper.

Endless, Mr HARLEY, Thomas, Mr W. H. WILLIAMS,
Frederick, Mr HORN,
In which Character he will introduce the "Death of Nelson."
Crop, Mr MERCER, Robin, Mr SHERWIN, William, Mr G. SMITH,
Dorothy, Miss CUBITT, Louisa, Miss SMITH,
Margaretta, Miss STEPHENS, Nelly, Mrs COVENEY.

To-morrow, Othello, with Monsieur Tonson.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 479 *Friday, June,* 6, 1823. *Price* 1*d.*

COVENT GARDEN.

We had looked forward to a crowded attendance here, last night, on the occasion of Miss Foote's Benefit, and were not disappointed. Every part of the house was full at first-price, except a few seats in the boxes of the upper circle, and these found tenants at the time of half-price. The Tragedy of *Virginius* was represented on this occasion, and never did Mr. Macready give to the Roman Father more intensity of feeling. In the earlier scenes with his lovely daughter, he beautifully exhibited the doating fondness, that mingled itself with the glowing pride at having such a child—one that, represented as she was by Miss Foote, appeared, indeed, truly worthy of such a warm and noble parent. His acting in the scene where *Lucius* breaks to him the claim of *Claudius* to *Virginia*, was a blending of affection and indignation, the one heightening the other, that powerfully seized the feelings, preparing them for those scenes where the injured Father had to defend his hapless daughter from the grasp of the tyrant. When, at length, he embraces his lovely child—when he leads her forth to the tribunal—when he stands at its foot unawed, and lofty in the consciousness of the unmerited wrongs attempted against him—when he turns with an eye of pity on the drooping form of *Virginia*, and flings back his gaze of defiance and contempt on the infamous *Claudius*, and his Patron *Appius*, who can be unmoved ?—but when at last, he finds resistance vain—when he sees the gripe of the despoiler about to seize the flower of his dearest affections and hopes—when he draws her aside, bestowing his parting endearments with an ominous thrilling of horror, until his desperate virtue assails the life he gave, and he triumphs madly in the escape her death has afforded—who, then, could withold the tear, whether it was for the distraction of the outraged Father, or for the early-fallen blossom by his side ? All that succeeds loses its hold on the attention—it is impossible for the feelings to be highly interested beyond the point where innocence and beauty thus prematurely are cut off, and where reason thus forsakes the manly *Virginius*. The rest seems common-place; unless, indeed, the wreaking of the maddened Father's vengeance be felt as a relief to violated justice, and the embraced ashes of the dead virgin

as the well-timed, melancholy consolation of a mind that could not otherwise have been called from the violence of phrenzy, to the calmness of sorrow.

Miss FOOTE's *Virginia* is one of the loveliest examples of pathetic acting we ever saw—in fact, the interest of the piece is wholly vested in her—it is for *her* we are called on to admire the energy of her betrothed *Icilius*, so excellently acted by Mr. C. KEMBLE; and for her all the breathings of paternal love, and all the powers of a mind, mighty under the influence of wrongs. In the comic piece of *Matrimony*, Mr. MACREADY, and Miss FOOTE, acted *Delaval* and *Clara*, with very agreeable effect, not forgetting the Song and Waltz by the latter, which was encored.

Miss M. TREE sang *" Rest Warrior, rest,"* in her usual charming manner, and was encored. The Melo-drama of *The Forest of Bondy*, was the last piece, and was acted uncommonly well. *The Dog of Montargis* could not possibly have been represented better than by *Carlo*, the canine protegé of Mr. H. SIMPSON. He rung, scratched, knocked, bore the lanthorn, and made his significant movements to lead to his master's grave, with unparalleled sagacity.

Miss F. H. KELLY has her Benefit to-morrow evening—This young lady has unquestionable talents; and a *new* proof of them will be exhibited to-morrow, both in *tragedy* and *comedy*.

DRURY-LANE.

Mr. ELLISTON had a Benefit last night. The Pieces performed were *The Surrender of Calais—Blue Devils*, *Meagrim*, by Mr. YOUNG; and the Farce of *No Song No Supper* —We were, unavoidably, prevented from being present.

ROYAL GARDENS, VAUXHALL.—The whole of the former Entertainments at this delightful haunt of fashion, are to be repeated this Evening. The pretty *Ballet*, and the astonishing efforts of BLACKMORE, on the Slack and Tight Rope, together with the grand display of *Fire-Works*, prove eminently attractive.

OLYMPIC THEATRE---The Ventriloquism and humor exhibited in MONS. ALEXANDRE's new Entertainment, continue to attract. He daily improves in the various characters he assumes.

KING's CORONATION—The Sum paid by Government to the different Theatres, for throwing them open to the Public, on the occasion of His Majesty's Coronation, amounted to £3,504 15s.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Published by C. HARRIS, 23, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchange.

New Theatre Royal, Drury Lane.

This Evening, Shakespeare's Tragedy of

OTHELLO.

Brabantio, Mr POWELL, Cassio, Mr COOPER,
Iago, Mr YOUNG,
Montano, Mr MERCER, Duke of Venice, Mr KING,
Othello, Mr KEAN,
Gratiano, Mr MEREDITH, Roderigo Mr PENLEY
Lodovico, Mr THOMPSON,
Leonardo, Mr Yardley, Julio, Mr E Crooke,
Marco, Mr Douglas, Luca, Mr Turnour,
Paulo, Mr Read, Messenger, Mr Randall,
Antonio, Mr Coveney, Giovanni, Mr Honner,
Desdemona, Mrs W. WEST, Emilia, Mrs GLOVER.

After which the

POPULAR DIVERTISEMENT,

(*From The Chinese Sorcerer.*)

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, and Miss TREE.

Messdms J. Smith, Romer, Ryalls, Griffiths, Hebbard, Vine.

Messrs. Turnour, Honner, Hope, Mathews, White, R. Carr,
Messdms. Cooper, Valancy, Gibbon, &c.

To conclude with the Farce of

Monsieur Tonson.

Monsieur Morbleau, Mr. GATTIE,
Mr. Thompson, Mr. THOMPSON, Rusty, Mr MEREDITH,
Tom King, Mr COOPER, Jack Ardourly, Mr MERCER,
Useful, Mr. W. H. WILLIAMS, Nap, the Watchman, Mr G. SMITH,
Fip, Mr DOUGLAS, Snap, Mr COVENEY, Trap, Mr READ,
Wantem, Mr RANDALL, George, Mr SEYMOUR,
Adolphine de Courcy, otherwise Miss Thompson, Miss SMITHSON,
Madame Bellegarde, Mrs HARLOWE,
Mrs. Thompson, Mrs KNIGHT.

To-morrow, Simpson and Co., with No Song No Supper, and Giovanni in London.

Theatre Royal, Covent Garden,

This Evening will be performed the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. EGERTON,
Rashleigh Osbaldistone, Mr. ABBOTT,
Francis Osbaldistone, Mr. DURUSET,
Dougal, Mr. COMER, Owen, Mr. BLANCHARD,
Rob Roy Macgregor Campbell, Mr. MACREADY,
Baillie Nicol Jarvie, Mr. W. FARREN,
Captain Thornton, Mr CONNOR,
Hamish and Robert, Messrs Sutton and Parsloe,
Major Galbraith, Mr. TAYLOR,
Macstuart, Mr MEARS, Allan, Mr NORRIS,
Macvittie, Mr ATKINS, Corporal, Mr RYALS,
Jobson, Mr KING, Serjeant, Mr GRANT,
Host, Mr Tinney, Saunders Wylie, Mr Claremont,
Lancie, Mr Heath, Andrew, Mr Crumpton,

Diana Vernon, Miss M. TREE,
Martha, Miss GREEN. Mattie, Mrs STERLING,
Helen Macgregor, Mrs. FAUCIT,
Jane Macalpine, Miss Shaw, Katty, Mrs Hudson.

To conclude with a New Farce, called

THE DUEL.

Sir Pryer Oldencourt, Mr W. FARREN,
Augustus Buoyant, Mr JONES, Lieut. H. Buoyant, Mr BAKER,
Tourniquet, Mr CHAPMAN, Mr Rumfit, Mr KEELEY,
O'Mauley, Mr CONNOR, Skylark, Mr YATES,
Silverhead, Mr BLANCHARD, Barbottle, Mr COMER,
Snooks, Mr ATKINS, Hopkins, Mr LEY,

Harriot Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs PEARCE.

To-morrow, for the Benefit of Miss F. H. KELLY, Venice Preserved, Jaffier, Mr. C. Kemble, Pierre, Mr Macready, Belvidera, Miss Kelly. with Three Weeks after Marriage, and The Forty Thieves.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 480 *Saturday, June,* 7, 1823. *Price* 1*d.*

COVENT GARDEN.

THE Operatic drama of *Rob Roy* was acted last night; and Mr. MACREADY ably sustained the chief character. Miss M. TREE sang delightfully as *Diana Vernon.*—There was a pretty good house.

Miss F. H. KELLY—We most particularly solicit the attention of the Public, to this young lady's Benefit this evening. Her talents are, as yet, but partially known from her admirable representation of *Juliet.* To-night she appears in a character of a different cast; and affords us, also, in the part of *Lady Racket,* an opportunity of judging of her powers in a very different line. From the reports we have heard, she is likely to take a still firmer hold on the favorable opinion of the Public.

DRURY-LANE.

THE Tragedy of *Othello* was again presented last night, with Mr. KEAN and Mr. YOUNG in their distinguished parts of *Othello* and *Iago.* This fine display of acting, was, at the commencement of the season, little expected by the public. When it was known generally that Mr. YOUNG had enlisted with the Manager of Drury, it was thought that the junction of him and KEAN was impracticable; but Mr. ELLISTON'S success in overcoming the obstacles to the UNION of their talents, was soon promulgated, and the whole town was alive to the expected treat of seeing two of the first tragic actors of the day, whom fate had hitherto appeared to have kept asunder in their profession, brought in contact in one of the most powerful of SHAKSPEARE'S Plays. We well remember our squeeze on the first night of their united performance, and felt happy to have two elbows pressing on our ribs, and back and front jam'd between a fat old gentleman, and a rather troublesome dandy, whose whole frame was in continual motion by the perpetual use of his eye-glass We cannot say that last night such inconveniences were endured; but there was an audience sufficiently numerous to shew the great interest taken in the representation of this tragedy, by such able performers.

Monsieur Tonson was the after-piece, and created much laughter.

We regret our absence from Drury Lane Theatre on Thursday evening, when Mr. ELLISTON's Benefit took place; and the more particularly so, because not a single Newspaper of yesterday referred to the occasion.

COVENT GARDEN THEATRE—CHANCERY SUIT.

A suit has been commenced against the present Conductors of this Establishment, instituted by Mr. CONST, a creditor of the theatre, the object of which is to set aside the agreement entered into between Mr. HARRIS, and Messrs. WILLETT, FORBES, and KEMBLE. Mr. HART, Counsel for Mr. CONST, stated, that the agreement alluded to was to pay Mr. Harris a net rent of £10,500, in lieu of the produce of his five-sevenths, Messrs. FORBES, WILLETT, and KEMBLE, undertaking to hold the theatre on a repairing lease, to pay the salaries of all who derived a subsistence from it, to pay all incidental taxes, and after disposing of the property for the period mentioned, to deliver up the premises and all their contents when the term expired. Mr. Hart observed that there was in this contract, no provision for the debt, which ought to have been the primary object of the agreement, but that three or four of the proprietors combined in 1821, and undertook to pay the before-mentioned rent to Mr. HARRIS, and to assume an entire dominion over the property. He objected to this assumed power, and prayed the Lord Chancellor for an Injunction to the different Proprietors of this Theatre, to restrain them from selling or disposing of their respective interests or shares. The Lord Chancellor has yet to make his observations.

HAYMARKET THEATRE---The Performers engaged for this charming Summer Theatre. are summoned by Mr. T. DIBDEN, the Stage-Manager, to meet there on the 9th inst; preparatory to the commencement of the Season, on the 16th. inst. As soon as a correct list of the Ladies and Gentlemen engaged can be obtained, we shall insert it.

Mr. HARLEY, that never-failing promoter of good humor, takes his Benefit on the 17th inst.

DUBLIN THEATRE---The regular season has closed; but the house is to be opened on the 16th inst for an after-season; and Mr. BRAHAM, who has not appeared here for several years, is engaged for a very limited period.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Published by C. HARRIS, 25, Bow Street, Covent Garden; and sold by CHAPPELL and Son, Royal Exchange.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

Simpson and Co.

The Characters by

Mr TERRY, Mr COOPER,
Mr MEREDITH, Mr HONNER,
Mrs GLOVER, Miss SMITHSON,
Mrs DAVISON, and Mrs ORGER.

After which the Musical Entertainment of

No Song No Supper.

Endless, Mr HARLEY, Thomas, Mr W. H. WILLIAMS,
Frederick, Mr HORN,
In which Character he will introduce the "Death of Nelson."
Crop, Mr MERCER, Robin, Mr SHERWIN, William, Mr G. SMITH,

Dorothy, Miss CUBITT, Louisa, Miss SMITH,
Margaretta, Miss STEPHENS, Nelly, Mrs COVENEY.

To conclude with the Musical Entertainment of

Giovanni in London.

Don Giovanni, Miss CUBITT, Leporello, Mr HARLEY,
Mr Florentine Finickin, Mr MERCER, Pluto, Mr MEREDITH,
Mr Deputy English, Mr GATTIE, Mercury, Mr DOUGLAS,
Charon, Mr JOHNSON, Firedrake, Mr RANDALL,
Drainemdry, Mr J. BARNES, Porons, Mr W. H. WILLIAMS,
Simpkins, Mr TURNOUR, Popinjay, Mr E CROOKE,
Shirk, Mr HUGHES, Sponge, Mr YARDLEY, Nokes, Mr G. SMITH,
Counsellor, Mr COVENEY, Lawyer, Mr SEYMOUR,

Proserpine, Miss COOPER, Mrs Leporello, Mrs ORGER,
Miss Constantia Quixotte, Miss FORDE, Mrs English, Miss PHILLIPS
Mrs Simpkins, Mrs COVENEY, Mrs Porous, Mrs WILLOTT,
Mrs Drainemdry, Mrs HARLOWE, Squalling Fan, Miss POVEY,
Succabus, Miss VALANCY, Tartarus, Miss BEST,
In Act 1. *A Pas Seul* by Miss TREE.

On Monday, Cymbeline, Posthumus, Mr KEAN, Iachimo, Mr YOUNG

Theatre Royal, Covent Garden.

MISS F. H. KELLY's NIGHT.

This Evening the Tragedy of

Venice Preserved.

Jaffier, Mr C. KEMBLE, Pierre, Mr. MACREADY,
Duke of Venice, Mr. ATKINS,
Priuli, Mr EGERTON, Bedamar, Mr CONNOR,
Renault, Mr CHAPMAN, Spinosa. Mr CLAREMONT,
Elliot, Mr HORREBOW, Theodore, Mr KING,
Mezzana, Mr GEORGE, Captain of the Guard, Mr. JEFFERIES,
Durand, Mr GRANT, Officer, Mr LEY,
Belvidera, (1st time) Miss F. H. KELLY.

In the course of the Evening,
A Concerto on the Violin by Master Balfe.
(Composed expressly for him by Mr. Horn)

After which, (first time this season) the Petit-Comedy of

Three Weeks after Marriage.

Sir Charles Racket, Mr JONES,
Drugget, Mr BLANCHARD, William, Mr HEATH,
Lady Racket, (first time) Miss F. H. KELLY.
Mrs Drugget, Mrs DAVENPORT, Dimity, Miss GREEN.

To conclude with the Melo-dramatic Romance of

The Forty Thieves.

Cassim Baba, (the rich merchant) Mr ATKINS,
Ali Baba, (a poor woodcutter) Mr CHAPMAN,
Ganem, Mr DURUSET, Mustapha, (the cobler,) Mr. MEADOWS,
Abdalla, (captain of the robbers,) Mr CONNOR,
Hassan, (his lieutenant) Mr EGERTON,
First Robber, Mr COMER, Second Robber, Mr KING.
Robbers, Mess. Norris, Crumpton, George, Goulden, Ley, Longhurst,
Mears, G. Pyne, Sherriff, J. Taylor, Banks, Batt, &c.
Selim, Mr RYALS, Azib, Mr VEDY.
Orcobrand, (protector of the robbers) Mr JEFFERIES,
War, Famin, Rapine, Fraud—Mess. Austin, Collett, Louis, Sutton,
Fairy of the Grotto, Miss BODEN, Gossmer, Miss R. BODEN,
Sylph, Miss H.BODEN, Cogia Baba, MissLOVE, Zaida, MissGREEN
Zelie, Miss SHAW, Morgiana, Miss FOOTE.

On Monday, Macbeth—Macbeth, Mr Macready, Lady Macbeth, Mrs Ogilvie, with the Vision of the Sun.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 481 *Monday, June,* 9, 1823. *Price* 1*d.*

COVENT GARDEN.

Miss F. H. KELLY had a splendid Benefit on Saturday night. The house was crowded in every part, and the dress-boxes exhibited an elegant assemblage of persons of fashion. There was considerable attraction in the performances of the evening, particularly that of Miss KELLY's first appearance in the character of *Belvidera,* in the tragedy of *Venice Preserved.* From this young lady having been hitherto hardly seen in any part but that of *Juliet,* a doubt existed in the minds of many, notwithstanding her eminent success in that character, of her capability to give high effect to the other distinguished heroines of our popular tragedies. Certainly *Juliet* is a part that may be most interestingly filled by a very young actress. A pleasing, and youthful person—an harmonious voice—a well-tutored delivery of the most striking passages—a natural tenderness of manner, and a general just conception of what is to be done, will carry many triumphantly through *Juliet,* who do not possess the attributes of a *Belvidera,* or an *Isabella.* In these last-named characters, there is demanded a *firmer style* of tragic action than is to be looked for in *Juliet*—more experience of the Stage—more womanly bearing. Success, therefore, even in the sleeping-potion and tomb-scenes of Juliet, does not afford proof of talents and acquirements adequate to a perfect representation of parts of more uniform and deeper tragic effect, The hesitation of the public to award to Miss F. H. Kelly, the highest honors of her profession, has, consequently, been justly founded. They have naturally awaited her appearance in characters that would enable them to judge fully of her abilities. The Managers have not thought proper, it would seem, to allow her to put herself on such a trial—so, she has courageously seized the occasion of her Benefit to select a character that would at once satisfy the town, whether she was capable of going through the range of tragedy. It is our opinion from this new effort, that she has supported her reputation, and shewn herself calculated to play various characters in tragedy with much distinction. Certainly, Miss Kelly has faults—great faults, occasionally, in the management of her voice, which oftens mars the effect. But this, as it has evidently been caused by erroneous tuition, it is in her power to correct. She, also, is sometimes too unbridled in her energy and warmth, which, generally speaking, is in the character of *Belvidera* misplaced.

Belvidera is all gentleness—she reproves with tenderness, even for the abandonment of her as a pledge to ruffian conspirators—she is only roused to passionate feeling, when torn from her husband, and widowed by the counsel that she gave him. Miss Kelly's tender scenes in general came home to the heart, her distraction and madness were given with effect, almost with *too great* effect. Were she to learn to avoid the peculiarity of tone which we have alluded to—be careful to give to her display of feeling a discriminating check, and take her whole conception of her characters from her own excellent judgment, there is no doubt but that her performances would place her still higher in public opinion. She frequently received great and cheering applause, and at many points she fully merited the distinction.

Mr. C. Kemble played *Jaffier* with considerable effect. Mr. Macready, in *Pierre*, acted powerfully, although not always with the buoyancy that should mark the character.

In the petit Comedy of *Three Weeks after Marriage*, Miss Kelly gave an instance of her versatility of talent, by as excellent a representation of *Lady Racket* as we ever saw. In the course of the evening, Master Balfe played a Concerto on the Violin, with surprising execution for so youthful a performer. The melo-drama of *The Forty Thieves*, in which Miss Foote played *Morgiana* delightfully, concluded the entertainments.

DRURY-LANE.

The performances here on Saturday night were *Simpson and Co. No Song, No Supper*, and *Giovanni in London*. We do not think this was a happy selection. *Simpson and Co.* has been so often seen, that its attraction as a *first* piece was not likely to be great. The Farce of *No Song no Supper*, cast as it was, of course would be sure to prove entertaining, and might draw many to see it as an *after-piece*. As to *Giovanni in London*, we fear, even had Madame Vestris filled the character of the gay Don, instead of Miss Cubitt, that it would be found its day is gone by. In short, the attendance was very inferior to what we have generally seen at this house during the present season. Terry, as usual, was very pleasant, and comically distressed in poor *Peter Simpson*. Miss Stephens sang delightfully, as *Margaretta*, in the Farce.—When she repeated the following words; "If I were fond of riches, I might have been rich long ago.—Haven't I refused a great many good offers?" A number of people began applauding—*why*, we know not; unless there was a "*Robin*" there with his friends. Mr. Harley, as *Endless*, kept the audience merry.—Miss Cubitt sang the airs of *Giovanni* very well.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening, Shakespeare's Tragedy of

CYMBELINE.

Guiderius, Mr COOPER, Arviragus, Mr MERCER,
Cymbeline, Mr. POWELL,
Leonatus Posthumus, Mr. KEAN,
Belarius, Mr TERRY, Cloten, Mr PENLEY,
Pisanio, Mr YOUNGE, Varus, Mr TURNOUR,
Iachimo, Mr. YOUNG,
Madan, Mr KING, Lewis, Mr. THOMPSON,
Locrine, Mr Coveney, Philario, Mr Douglas,
Caius Lucius, Mr. POPE. Cornelius, Mr. Meredith,
Imogen, Mrs. W. WEST.
Queen, Mrs. KNIGHT, Helen. Miss PHILLIPS.

In Act II. The Glee of

"*Hark, the Lark at Heaven's Gate sings.*"

By Miss CUBITT, Mr. MILLER, Mr. HOWARD, and Mr. G. SMITH.

After which the

POPULAR DIVERTISEMENT,

(*From The Chinese Sorcerer.*)

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, Mr. St. PIERRE, and Miss TREE.
Messdms J. Smith, Romer, Ryalls, Griffiths, Hebbard, Vine.
Messrs. Turnour, Honner, Hope, Mathews. White, R. Carr, &c.

To conclude with the Musical Entertainment of

Giovanni in London.

Don Giovanni, Miss CUBITT, Leporello, Mr HARLEY,
Mr Florentine Finickin, Mr MERCER; Pluto, Mr MEREDITH,
Mr Deputy English, Mr GATTIE, Mercury, Mr DOUGLAS,
Charon, Mr JOHNSON. Firedrake, Mr RANDALL,
Drainemdry, Mr J. BARNES, Porous, Mr W. H. WILLIAMS,
Simpkins, Mr TURNOUR, Popinjay, Mr E CROOKE,
Shirk, Mr HUGHES, Sponge, Mr YARDLEY, Nokes, Mr G. SMITH,
Counsellor, Mr COVENEY, Lawyer, Mr SEYMOUR,
Proserpine, Miss COOPER, Mrs Leporello, Mrs OGLER,
Miss Constantia Quixotte, Miss FORDE, Mrs English, Miss PHILLIPS
Mrs Simpkins, Mrs COVENEY, Mrs Porous, Mrs WILLOTT,
Mrs Drainemdry, Mrs HARLOWE, Squalling Fan, Miss POVEY,
Succabus, Miss VALANCY, Tartarus, Miss BEST,
In Act 1. *A Pas Seul* by Miss TREE.

To-morrow, King Richard the Third, with Simpson and Co.

Theatre Royal, Covent Garden,

This Evening the Tragedy of

MACBETH.

The Overtures and Symphonies between the Acts by Mr. WARE.
The Vocal Music by MATHEW LOCK.

Duncan, King of Scotland, Mr CHAPMAN,
Malcolm, Mr MASON, Donalbain, Mr PARSLOE,
Macbeth, Mr MACREADY,
Macduff, Mr ABBOTT, Banquo, Mr EGERTON,
Fleance, Master LONGHURST,
Lenox, Mr JEFFERIES, Seyton, Mr CLAREMONT,
Rosse, Mr COMER, Siward, Mr CRUMPTON,
Officers, Messrs King and Atkins,
Chamberlains, Messrs. Heath and Collet,

Lady Macbeth, Mrs OGILVIE,
Gentlewoman, Mrs BOYLE,
Hecat', Mr TAYLOR, 1st Witch, Mr BLANCHARD
2nd Witch, Mr MEADOWS, 3rd Do, Mr EVANS,
Apparitions, Mr Norris and Miss Boden.

After which, (37th time) a New Tale of Enchantment, called

The Vision of the Sun

Or, The ORPHAN OF PERU.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Korau, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, Mr I. S. GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

To-morrow, Much Ado about Nothing, Benedick, Mr C Kemble,
Beatrice, Miss Chester, with The Forest of Bondy.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 482 *Tuesday, June,* 10, 1823. *Price* 1*d.*

DRURY-LANE.

The Tragedy of *Cymbeline* was performed last night, when Mr. Kean and Mr. Young, as *Posthumus* and *Iachimo*, and Mrs. W. West, as *Imogen*, received great applause; and Messrs. Terry, Cooper, Penley, &c. met distinction. Their acting was certainly in many instances of the very first order, and should have commanded a fuller attendance than there was. In the course of the evening, however, the house filled very well.

The Manager announces that—"In consequence of the enthusiastic reception, which on Thursday night honored the revival of The SURRENDER OF CALAIS, that Play will be repeated early in the next week."

To-morrow, Town and Country, Reuben Glenroy, Mr. Kean, with The Swiss Villagers, and Frighten'd to Death.—On Thursday, The West Indian, with a popular Divertisement, and My Spouse and I.—On Friday, (last time this season) the Comedy of Wild Oats, Rover, Mr. Elliston.—On Saturday, the Tragedy of Othello, Othello, Mr. Kean, Iago, Mr. Young, with The Marriage of Figaro, Figaro, Mr. Liston, Susanna, Miss Stephens, and other Entertainments.

COVENT GARDEN.

Mr. Macready appeared last night as *Macbeth*, and Mrs. Ogilvie, as *Lady Macbeth*. We think both have improved in these characters. Mr. Macready sustained the interest with great force and ability; particularly in the dagger and banquet-scenes. Mrs. Ogilvie, however, appears to us to abandon the fierce temperament of Lady Macbeth after the murder, which is quite out of character. For instance, in the banquet-scene, which after the departure of the company is left very barren in dialogue, it is necessary for Lady Macbeth to keep up by appropriate action, the appearance of indignation and contempt of her husband for his recent seeming weakness. Instead of this, Mrs. Ogilvie replies to him in a placid tone and manner, which seems an absurdly abrupt termination of those feelings which the immediately preceding scene has called forth. She should at this part

surely, converse with him as if by constraint, and give every token of angry regret at Macbeth's late exposure of himself.

The Vision of Sun followed the Tragedy.—The house was very moderately attended at first, but gained an accession of company as the evening advanced.

To-morrow, Clari, with Cent per Cent---On Thursday, The Marriage of Figaro, Countess Almaviva, Miss M. Tree, Susanna, Miss Paton, with Cent per Cent, and The Blind Boy---On Friday, for the Benefit of Miss CHESTER, the Comedy of The Provoked Husband, with a Day after the Wedding, and the Burletta of Midas---On Saturday, the Opera of The Barber of Seville, with Cent per Cent, and The Forest of Bondy---On Monday, the Tragedy of Venice Preserved, Jaffier, Mr. C. Kemble, Pierre, Mr. Macready, Belvidera, (2nd time) Miss F. H. Kelly, (whose first performance of that character was attended with the most brilliant success) with The Vision of the Sun.

A new grand Historical ROMANCE, (in 2 acts) is in a forward state of preparation.

NEW HAYMARKET THEATRE---This charming Theatre is to open on Monday next, the 16th. Great exertions have been made to form a company of the first description, and to prepare amusements likely to attract; from which a very successful season may fully be expected.

KING's THEATRE.

Mr. KELLY, the veteran composer, we are glad to say, had a most successful Benefit last night. The house was crowded. As an *Italian Opera* and *Ballet*, including an English Farce, *The Mayor of Garratt*, were to be seen at play-house prices, numbers who do not chuse to pay half a-guinea for a seat in the pit flocked thither.

Minor Theatres.—This Evening.

OLYMPIC—MONS. ALEXANDRE's Ventriloquism—Nick and the Devil.

SADLER'S WELLS.—Arrived at Last—Dolly and the Rat—The Demon of the Flood—with the stupendous Russian Mountains.

COBURG—Quentin Durward—Death of Life in London—Wittington and his Cat.

ROYALTY—The Mutiny of the Britannia—a real English Ship of War—King John—Valvoni; or the Knight of the Bloody Hand.

DAVIS's AMPHITHEATRE—Tom and Jerry—Cribb and Spring—The Blood Red Knight.

ADELPHI—Trifles Light as Air—Batchelor's Torments—Messrs. Wilkinson and J. Reeve.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening Shakspeare's Comedy of

Much Ado about Nothing.

Don John, Mr HUNT,
Don Pedro, Mr CONNOR, Antonio, Mr BARTLEY
Leonato, Mr. EGERTON,
Balthazar, Mr BAKER, Sexton, Mr JEFFERIES,
Count Claudio, Mr. ABBOTT,
Dogberry, Mr. FARREN, Verges, Mr KEELEY,
Benedick, Mr C. KEMBLE,
Friar, Mr CHAPMAN, Conrad, Mr COMER,
Borachio, Mr. HORREBOW,
Seacoal, Mr KING, Oatcake, Mr BARNES,
Beatrice, Miss CHESTER,
Ursula, Miss GREEN, Margaret, Miss SHAW,
Hero, Miss FOOTE.

In Act 2.--A Masquerade and Dance.

And Steevens's Glee of "*Sigh no more, ladies.*"

To conclude with a revived, and favorite Melo-drama, called

The Forest of Bondy

Or, the Dog of Montargis,

Colonel Gontran, Mr CHAPMAN,
Capt. Aubri, Mr ABBOTT, Macaire, Mr FARLEY,
Lieut, Landry, Mr. CONNOR,
The Seneschal of Bondy, Mr EGERTON,
Florio, (a Dumb Orphan) Mrs. VINING,
Blaise, Mr MEADOWS,
Dame Gertrude, Mrs DAVENPORT,
Lucille, Miss FOOTE.

In Act 1.---A Pastoral Ballet.

In which Mrs VINING and Miss FOOTE will introduce the celebrated Dance, from *Cherry and Fair Star.*

To-morrow, Clari, with Cent per Cent. and The Irish Tutor.

New Theatre Royal, Drury Lane.

This Evening, (last time this season) the Tragedy of

Richard the Third.

King Henry, Mr POPE.
Prince of Wales, Miss G. CARR,
Duke of Buckingham, Mr PENLEY,
Duke of York, Master R. CARR,
Duke of Norfolk, Mr THOMPSON,
Tressel, Mr YOUNGE, Lord Stanley, Mr POWELL
Duke of Glo'ster, Mr KEAN,
Earl of Oxford, Mr. COVENEY,
Earl of Richmond, Mr COOPER.
Sir Richard Ratcliffe, Mr. E. CROOKE,
Lord Mayor, Mr MEREDITH,
Sir William Catesby, Mr MERCER.
Tyrrell, Mr RANDALL, Forest, Mr READ,
Sir Robert Brackenbury, Mr KING,
Dighton, Mr. WALKER, Blunt, Mr. DOUGLAS,

Lady Anne, Mrs W. WEST,
Elizabeth, Queen of Edward the 4th, Mrs GLOVER.
Duchess of York, Mrs KNIGHT.

To conclude with a New Comedy, called

Simpson and Co.

The Characters by

Mr TERRY, Mr COOPER,
Mr MEREDITH, Mr HONNER,
Mrs GLOVER, Miss SMITHSON,
Mrs DAVISON, and Mrs ORGER.

To-morrow, Town and Country, Reuben Glenroy, Mr Kean, with The Swiss Villagers, and Frightened to Death.

THE

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"Nothing extenuate nor set down aught in malice."

No. 483 *Wednesday, June,* 11, 1823. *Price* 1*d.*

DRURY-LANE.

Mr. KEAN last night, acted his celebrated character of *Richard* with great effect. He has this part all to himself—there is not an actor at present on the Stage, that will venture to rival him in it. It is well calculated for his peculiar style, and affords to his genius numerous opportunities for a brilliant display. Yet it is a character for which his *physical* powers are at times very unfit. The exertion of voice usually overpowers him, and renders many of his speeches towards the close, harsh to the ear. Still he triumphs over such obstacles to success, by the mere dint of talent—by the glance of his eye, the animated and pointed effect of his gesture, the soul of fire that shines through all. The audience often marked their approbation, and he fell amidst applauses. Mr. COOPER, represented *Richmond,* very ably. Mrs. W. WEST, as *Lady Anne;* and Mrs. GLOVER, as the widowed *Queen of Edward,* acted with good effect.

Simpson and Co. followed, and created much laughter.—It is one of the best acted trifles we ever saw.

COVENT GARDEN.

THE Comedy of *Much Ado about Nothing,* was again admirably performed last night. Mr. C. KEMBLE, as *Benedick,* was uncommonly amusing. It is one of his very best characters: and Miss CHESTER, played *Beatrice* in a manner that obtained her distinguished applause. The other characters, particularly that of *Dogberry,* by Mr. W. FARREN, were highly effective and entertaining. This Comedy, acted as it is here, no admirer of the drama should fail to see.

The melo-drama of *The Forest of Bondy,* was repeated, in consequence of the great success it met with on Miss FOOTE's night. It proved highly attractive, having drawn a very considerable half-price: The acting throughout was excellent; and Mr. SIMPSON's Dog, *Carlo,* performed wonderfully well.

NEW HAYMARKET THEATRE---This Theatre re-opens on the 16th, with a new Prelude, called, *Summer Flies; or, The Will for the Deed*; with *A Cure for the Heart Ache,* and *Family Jars.*

Royal Gardens Vauxhall.

This evening affords another opportunity to the strangers in the metropolis, and the admirers of the brilliant and exhilarating scenes which this beautiful spot exhibits, to visit it:—nor need the lovers of its amusements be much alarmed at lowering clouds, should they appear; for the Proprietors have afforded abundant shelter from the passing showers, which, often, only refresh the air, and render the sweets of the shrubberies still more grateful to the sense. The *covered* and grandly illuminated walks, Rotunda, supper-rooms, Theatres, &c. present opportunities for enjoyment independent of the weather;—the effects of which may be further guarded against by a bottle of good old wine.

MR. HARLEY's BENEFIT,

On TUESDAY NEXT, JUNE the 17th.

ATTRACTIONS.

1st—Sheridan's entertaining Comedy of "*The Rivals*," with Mr. Young, (for this night only) as *Faulkland;* Mr. Dowton, as *Sir Anthony Absolute:* Mr. Elliston, as *Captain Absolute;* Mr. Harley, as *Bob Acres;* Mr. Knight, as *David;* Mr. Penley, as *Fag:* Mrs. Davison, as *Julia;* Mrs. W. West, as *Lydia Languish;* Mrs. Harlowe, as *Mrs. Malaprop;* Mrs. Orger, as *Lucy*, &c. &c. Altogether forming the first talent of the Theatre.

2nd—An entirely new Ballet, to be called "The Festive Cottagers."

3rd—An Harmonic Olio, including the following Songs, &c.

The celebrated *Echo Song* ..... by Miss Stephens,
A popular *Melody* and *Polacca* on the Violin..... ....Master Balfe,
A Fantasia on the *Clarionet*.....Mr. Williams, (first appearance)
A performance on the *Harp* ..... Mr. O. Davies.
"*Nid Nid Noddin*,"..... Miss Stephens.
"*Bid me discourse*."..... ..... Master Edmunds, (first appearance)
'*Tres Charmant Chevalier*' Miss Stephens, Miss Cubitt, Miss Povey
"*Taste, O taste this spicy wine*."..... Miss Cubitt.
'*Lovely youth if I surrender*.' Miss Stephens, Mr. Gattie, Mr. Horn,
Duet—"*You're mighty demure, Miss*," Miss Povey, Miss Cubitt.
Irish Melody—"*Evelyn's bower*, '..... Miss Stephens.
"*When War with trumpet tongue commands*,"..... .... Mr. Horn.

By particular Desire, Mr. HARLEY will sing the celebrated Song, from "*Country Cousins*," called

"*Down the Road to the Mill; or, the Humours of Moulsey Hurst*," And "*Ben the Carpenter, and Sally Brown; or, the Faithless Ladies' Maid*,"

4th—The much-admired Operatic Farce of "*Brother and Sister*," (by permission of the Proprietors of Covent Garden Theatre) in which Mr. Harley will act *Pacheco*, for the first time, and Miss Stephens represent *Isidora*.

In the language of this "shop-keeping nation," here is a good *penny's-worth:* but there is another article which Mr. Bull has a partiality for, and likes to encourage, and that is *personal worth*, of which Mr. Harley has as much as his friends could desire.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

Town and Country.

Cosey, Mr DOWTON,
Reuben Glenroy, Mr. KEAN,
Trot, Mr J. BARNES, Plastic, Mr PENLEY,
Reverend Owen Glenroy, Mr POWELL,
Captain Glenroy, Mr MERCER,
Hawbuck, Mr KNIGHT,
Armstrong, Mr Crooke, Dwindle, Mr Turnour,
Ross, Mr Meredith, Williams, Mr W. H. Williams,
Evans, Mr. Povey, Waiter, Mr Coveney,
Stilt, Mr Douglas, Postillion, Mr Seymour
Robin, Mr Read, Robert, Mr Randall,

Honorable Mrs. Glenroy, Mrs W. WEST,
Rosalie Somers, Miss SMITHSON,
Mrs Trot, Mrs ORGER, Taffline, Miss CUBITT,
Mrs Moreen, Mrs HARLOWE,
Goody Hawbuck, Mrs Willmott, Lucy, Miss Phillips.

After which, a Pastoral Ballet, under the title of

The Swiss Villagers.

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, and Miss TREE.

To conclude with the Farce of

Frighten'd to Death,

Phantom, Mr HARLEY,
Sir Joshua Greybeard, Mr GATTIE,
Mumps, Mr. KNIGHT,
Carlton, Mr MERCER, Colonel Bluff, Mr COVENEY,
Patty, Miss CUBITT.
Emily, Mrs ORGER, Corinna, Miss POVEY.

To-morrow, The West Indian, with The Chinese Divertisement, and My Spouse and I.

Theatre Royal, Covent Garden,

This Evening, (10th time) a new Opera, in 3 acts, called

CLARI;

Or, The Maid of Milan.

The Music, (except the National airs) entirely New, by Mr, Bishop.

The Duke Vivaldi, Mr. ABBOTT,
Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT,
Jocoso, (Valet to the Duke) Mr. COMER,
Claudio, Mr. PYNE, Nicolo, Mr. J. ISAACS,
Geronio, Mr. KEELEY, Nimpedo, Mr. MEADOWS,
Pietro, Mr. GOULDEN, Giulio, Mr. TINNEY.
Page to the Duke, Master LONGHURST,
Clari, Miss M. TREE,
Fidalma, (her Mother) Mrs. VINING, Vespina, Miss LOVE,
Ninetta, Miss HALLANDE.

Characters in

THE EPISODE.

Nobleman, Mr. BAKER, Pelgerino, a Farmer, Mr. CHAPMAN
Guido, Servant of the Nobleman, Mr. COLLETT,
Wife of Pelegrino, Mrs. PEARCE, Leoda, Miss BEAUMONT.

After which, (5th time) a new Farce, called

Cent per Cent;

Or, THE MASQUERADE.

Mr. Pennyfarthing, Mr. W. FARREN,
Capt. Dashmore, Mr ABBOTT, Charles Hopeful, Mr BAKER,
Colonel Tumbril, Mr. BLANCHARD,
Dr. O'Rafferty, Mr. CONNOR, Starch, Mr JONES,
Dibbs, Mr. MEADOWS, Slug, Mr MASON,
Lagley, Mr LEY, Sheers, Mr BARNES,
Masks, Messrs Atkins, Parsloe, Heath,—Duns, Mess. Evans, Ryals,
Bailiffs, Messrs. King, Crumpton, Claremont, and George,
Miss Deborah Tumbril, Mrs DAVENPORT,
Mrs Pennyfarthing, Miss GREEN, Emily Pennyfarthing, Miss HENRY
Charlotte Tumbril, Miss BEAUMONT.

To conclude with the Musical Entertainment of

The Irish Tutor.

The Principal Characters by Mr CHAPMAN, Mr HUNT,
Mr BLANCHARD, Mr CONNOR,
Miss J. SCOTT, Miss LOVE.

To-morrow. The Comedy of Errors, Adriana, Miss Paton, Luciana, Miss M. Tree, and Cent per Cent.

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Theatrical Observer:

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No. 484 Thursday, June, 12, 1823. Price 1d.

DRURY-LANE.

MORTON's Play of *Town and Country* was acted last night, on which occasion Mr. KEAN supported the part of *Reuben Glenroy*, a moral enthusiast, a young sombre philosopher, who should have been brought up to the church to have had full privilege to lecture as he does on the follies of others. Mr. KEAN renders this character very striking; giving much peculiar force to the sentiments and strong feelings that distinguish it. Mr. DOWTON, as *Cosey*, was very amusing. Mr. KNIGHT, as *Hawbuck*, also was extremely entertaining. Mrs. W. WEST made an elegant and interesting *Mrs. Glenroy;* and the highly pleasing Miss SMITHSON represented *Rosalie Somers* with great sweetness of manner.

The Dance of *The Swiss Villagers*, and the laughable Farce of *Frighten'd to Death*, followed. There was an overflowing house—It was a ticket-night.

Mr. T. DIBDEN's BENEFIT, takes place on Saturday evening, when Mr. KEAN and Mr. YOUNG are to appear again in their distinguished characters of *Othello* and *Iago;* and Mr. LISTON and Miss STEPHENS are to play in *The Marriage of Figaro.*

Mr COOPER and Mr. KNIGHT, of Drury Lane Theatre, have announced their BENEFIT for Wednesday next, the 18th. and state that they "feel the highest satisfaction in assuring their patrons, that the principal Professors of the Establishment, have shewn an unprecedented willingness to strengthen their claim to a continuation of their patronage. Great anxiety having been expressed by the Public for the production of novelty, affording the united powers of Mr. KEAN and Mr. YOUNG, full scope for action, the Tragedy of *Adelgitha* has been selected, as possessing the desired qualifications. In this highly reputed production, Mr. KEAN will sustain the character of *Lothair*, a Norman Knight, and Mr. YOUNG the character of *Guiscard*, Prince of Apulia. And as Miss STEPHENS, and a splendid combination of comic talent will sing and perform in the After-pieces, it is hoped all that the most refined taste can desire, may be naturally anticipated."

COVENT GARDEN.

THE Opera of *Clari*, with the new Farce of *Cent per Cent*, and the Farce of *The Irish Tutor*, were acted last night with good effect.

The Comedy of Errors, to be performed to-night, affords much delight from its pleasantry, as well as the fine music introduced.

Songs in the Comedy of Errors.

Act I.—Song, ' It was a lover and his lass.' As You Like It
Song—' Beauty's Valuation' Sonnets
Glee—' Blow, blow thou wintry wind.' As You Like It—Arne, &c
Act II.—Song, ' Sing Willow.' Othello
Duet—' Tell me, where is Fancy bred?' Mer. Venice, Sir J. Stevenson
Glee—' Under the Greenwood Tree.' As You Like It, Arne
Act III.—Song, " Come live with me and be my Love. Poems
Song—' Love's loss. Sonnets
Quartetto—' What shall he have that kill'd the Deer.' As You Like It
Act IV.—Duet, ' As it fell upon a day.' Sonnets
Sestetto and Chorus—' Come thou Monarch of the Vine.' Ant. and Cleopatra
Act V.—Song, ' Oh, how the Spring of Love.' Two Gent. of Verona
Song, ' Lo, here the gentle Lark.' Venus and Adonis
Finale, ' Honour, riches.' Tempest, and Mids. Night's Dream. Mozart

SURREY THEATRE.—A singular mode of puffing himself off, and attracting the public, has been put forth by a Mr. GROVE, on the occasion of Mrs. GROVE's Benefit on Monday next. Mr. G. designates himself as " a Professional Gentleman," who is to act *Hamlet*, and " whose success has been pre-eminent before crowded and overflowing audiences in most of our Provincial Theatres," and in proof of which, he directs our notice to a collection of critiques; after this he quotes no less than 108 lines, at the conclusion of which, he says, he received a *round* of applause. The following is a selection from them—

I shall not look upon his like aga'n ..... 16th round.
O horrible! O horrible! most horrible!..... 28th round.
By your smiling you seem to say so..... 43rd round.
My wit's deseased..... 75th round.
I'll rant as well as thou..... 101st round.
The cat will mew, the dog will have his day..... 102nd round.

What a *discriminating* audience this " Professional Gentleman" must have had, to applaud him on 108 occasions in one evening!

HAYMARKET THEATRE.

OPENS ON MONDAY NEXT, THE 16TH INST.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal. Covent Garden,

This Evening Shakspeare's

Comedy of Errors.

With Songs, Duets, Glees, &c.

Solinus, Duke of Ephesus, Mr. EGERTON,
Ægeon, Mr CHAPMAN,
Antipholis of Ephesus, Mr. DURUSET,
Dromio of Ephesus, Mr. W. FARREN,
Antipholis of Syracuse, Mr JONES,
Dromio of Syracuse, Mr. BLANCHARD,
Ceremon, Mr PYNE, Dr. Pinch, Mr. BARNES,
Ctesiphon, Mr. J. ISAACS,
Balthazar, Mr TAYLOR, Cleon, Mr ATKINS,
Angelo, Mr Claremont, Chares, Mr Jefferies,
The Abbess, Miss FAUCIT,
Adriana, Miss PATON, Luciana, Miss M. TREE,
Lesbia, Miss Shaw, Hermia, Miss Green,
Kitchen Wench, Mrs. Coates.

After which, (5th time) a new Farce, called

Cent per Cent;
Or, THE MASQUERADE.

Mr. Pennyfarthing, Mr. W. FARREN,
Capt. Dashmore, Mr ABBOTT, Charles Hopeful, Mr BAKER,
Colonel Tumbril, Mr. BLANCHARD,
Dr. O'Rafferty, Mr. CONNOR, Starch, Mr JONES,
Dibbs, Mr. MEADOWS, Slug, Mr MASON,
Lagley, Mr LEY, Sheers, Mr BARNES,
Masks, Messrs Atkins, Parsloe, Heath,—Duns, Mess. Evans, Ryals,
Bailiffs, Messrs. King, Crumpton, Claremont, and George,
Miss Deborah Tumbril, Mrs DAVENPORT,
Mrs Pennyfarthing, Miss GREEN, Emily Pennyfarthing, Miss HENRY
Charlotte Tumbril, Miss BEAUMONT.

To-morrow, for the Benefit of Miss CHESTER, The Provoked Husband, with A Day after the Wedding, and Midas.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

The West Indian.

Major O'Flaherty, Mr THOMPSON,
Belcour, Mr ELLISTON,
Stockwell, Mr POWELL, Fulmer, Mr GATTIE,
Captain Dudley, Mr YOUNGE,
Varland, Mr KNIGHT, Stukely, Mr KING,
Charles Dudley, Mr MERCER,
Lady Rusport's Servant, Mr Povey,
Stockwell's Servant, Mr Douglas, Sailor, Mr Crooke,
Lady Rusport, Mrs HARLOWE,
Mrs. Fullmer, Mrs Willmott, Lucy, Miss Phillips,
Charlotte Rusport, Mrs DAVISON,
Louisa Dudley, Miss SMITHSON,

After which the

POPULAR DIVERTISEMENT,

(*From The Chinese Sorcerer.*)

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, and Miss TREE.

Messdms J. Smith, Romer, Ryalls, Griffiths, Hebbard, Vine.
Messrs. Turnour, Honner, Hope, Mathews, White, R. Carr, &c.

To conclude with the Farce of

My Spouse and I.

Wilton, Mr THOMPSON, Dick, Mr G. SMITH,
Frisk, Mr HARLEY,
Scorem, Mr Read, Ned, Mr W. H. Williams,
Pross, Mr Hughes, Lawyer's Clark, Mr Coveney,
Roger, Mr Randall.

Harriet, Miss CUBITT, Janet, Miss POVEY,
Dame Paddock, Mrs HARLOWE.

To-morrow, Othello, with The Marriage of Figaro, and a Dance.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

" Nothing extenuate nor set down aught in malice."

No. 485 *Friday, June.* 13, 1823. *Price* 1*d.*

DRURY-LANE.

THE Comedy of *The West Indian*, having been received with great distinction on Mrs. DAVISON's night, was again presented yesterday evening, and gave much satisfaction. Mr. ELLISTON is very happy in his personation of *Belcour;* and he seldom opened his mouth but his words *hit*, and a titter, or a round of applause, attended them. On this evening, Mr. THOMPSON, a gentleman whose acting is marked by good sense, represented *Major O'Flaherty* with considerable humor; although we cannot say his *Irish* dialegue was always genuine.—A Ballet, and the Farce of *My Spouse and I*, followed.

COVENT GARDEN.

IN SHAKSPEARE'S *Comedy of Errors*, last night, Miss PATON and Miss M. TREE, sang delightfully: and the whole was excellently acted. A young lady in the pit fainted, and was obliged to be carried out by four gentlemen.—There was a better box than pit and gallery audience.

Hay-Market Theatre.

THIS elegant "*little*" Theatre, as we have already mentioned, opens on MONDAY NEXT, for the Season, with a *new Prelude*, in one act, under the title of "*Summer Flies; or, The Will for the Deed.*" The Comedy of "*A Cure for the Heart Ache,*" and the last new Farce of "*Family Jars.*"

List of the Principal Performers.

Mr. TERRY.	Mrs. CHATTERLEY.
Mr. HARLEY, (from Drury)	Miss CHESTER, (from Cov. Garden)
Mr. LISTON,	Miss PATON,
Mr. COOPER, (from Drury)	Mrs. ORGER, (from Drury)
Mr. VINING, (from Bath)	Miss S. BOOTH, (late of Cov. Garden)
Mr. WILLIAMS,	Mrs. C. JONES,
Mr. JOHNSON,	Mrs. JONES, (from Norwich)
Mr. WEST,	Miss JOHNSON, (from York)
Mr. TAYLEURE,	Miss LOVE, (from Covent Garden)
Mr. YOUNGER,	&c. &c. &c.
Mr. LEONI LEE,	

Mr. T. DIBDEN, Stage-Manager.

There is a host of comic talent here seldom to be found in any Theatre; and we cannot but anticipate brilliant results from the en-

terprise displayed in collecting so many eminent favorites of the Public, within the walls of this attractive place of amusement.

PRIVATE THEATRE—At eleven o'clock of Tuesday night, as JOHN LIMBRICK, one of the officers of the Hatton Garden Police, was passing by the end of Fool's Buildings, Mount Pleasant, Gray's-Inn-Lane, he heard the sound of musical instruments, and a most uproarious noise, issuing from a *Stable* in the rear of the houses. On enquiring the cause from some of the neighbours, he was informed it was a place where private Theatricals were nightly performed. Limbrick procured a posse of watchmen, and entered the Theatre, where they were performing the last scene of *Romeo and Juliet*. The hapless Mantuan Lovers quickly sprung up from their prostrate mimickry of death, on the appearance of the officers—the greatest confusion ensued—about sisty persons effected their escape; the officers, however, succeeded in securing seven, whom they conveyed in their theatrical habiliments to the watch-house. They were examined on the following day at Hatton Garden, and the magistrate, after reading them a moving lesson, dismissed the whole.

Mr. KEAN's WHERRY.—On Tuesday afternoon, the River between Blackfriars and Vauxhall Bridges, presented a most animated appearance, in consequence of a rowing-match for the *Othello* prize-wherry, given by Mr KEAN, in commemmoration of GARRICK's last public appearance, on the 10th of June, 1776, for the Benefit of the Theatrical Fund. The Match was contended for by seven pair of oars, distinguished by colours of *scarlet*, *purple*, *orange*, *light-blue*, *pink*, *green*, and *yellow*; and was decided in two heats. In the last heat, the competitors proceeded from Waterloo-bridge. Victory declared in favor of the *pinks*, C. MAYNARD, and J. GOATLEY, who instantly leaped into the prize, amid the acclamations of an immense crowd of spectators, who lined the banks of the river, barges, and bridges—Mr. KEAN, who was in an eight-oared cutter, witnessed the whole proceeding.

At Mr. T. DIBDEN's Benefit to-morrow, Mrs. YOUNG, an American Lady, appears for the first time.

Songs in Miss CHESTER's Benefit.

Song, Miss Love—'Be by your friends advised'
Duetto, Mr Taylor and Miss Love—'Since you mean to hire for service'
Song, Miss Love—'Pray Goody'
Song, Mr W. Farren—'Shall a paltry clown'
Song, Miss Hallande—'He's as tight a lad'
Song, Miss Love—'Lovely nymph'
Song, Miss Hallande—'If you can caper'
Duet, Miss Hallande and Miss Tree—'My minikin Miss'
Song, Miss M. Tree—'In these greasy old tatters'
Song, Miss Love—'Ah! happy hours'

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden.

MISS CHESTER's NIGHT.

This Evening the Comedy of The

Provoked Husband;

Lord Townly, Mr C. KEMBLE,
Sir Francis Wronghead, Mr FAWCETT,
Mr. Manley, Mr ABBOTT, 'Squire Richard, Mr KEELEY,
John Moody, Mr BLANCHARD,
Poundage, Mr BARNES, Constable, Mr ATKINS,
Count Basset, Mr BAKER,
William, Mr JEFFERIES, James, Mr MEARS,

Lady Townly, (2nd time) Miss CHESTER,
Lady Grace, Miss FOOTE, Miss Jenny, Miss JONES,
Lady Wronghead, Mrs DAVENPORT,
Myrtillo, Miss SCOTT, Trusty, Miss GREEN,
Mrs. Motherly, Mrs. COATES.

After which, a Piece in one act, called

A Day after the Wedding.

Col. Freelove. Mr. JONES,
Lord Rivers, Mr CLAREMONT, James, Mr HORREBOW,
Lady Elizabeth Freelove, (first time) Miss CHESTER.

To conclude with the Burletta of

MIDAS.

IMMORTALS.

Jupiter, Mr J. ISAACS, Apollo, Miss LOVE,
Pan, Mr COMER, Mars, Mr CRUMPTON, Vulcan, Mr NORRIS,
Bacchus, Mr GEORGE, Mercury, Mr HEATH,
Ganymede, Mr SUTTON.
Cupid, Miss BODEN, Juno, Miss BARNETT,
Minerva, Mrs CHIPP, Venus, Miss HENRY, Iris, Miss SHAW,
The Graces, Mesdames Vedy, Twamley, Vials.

MORTALS.

Midas, Mr W. FARREN, Silenus, Mr TAYLOR,
Damœtas, Mr EVANS, Shepherd, Mr LOUIS,

Mysis, Mrs STERLING, Daphne, Miss HALLANDE,
Nysa, Miss M. TREE.

See a List of the Songs in the opposite page.

New Theatre Royal, Drury Lane.

This Evening the Comedy of

Wild Oats.

Sir George Thunder, Mr DOWTON,
Rover, Mr ELLISTON,
Ephraim Smooth, Mr. J. BARNES,
Banks, Mr POWELL, Sim, Mr KNIGHT,
John Dory, Mr TERRY,
Harry Thunder, Mr PENLEY, Lamp, Mr HUGHES
Farmer Gammon, Mr G. SMITH,
Trap, Mr W. H. WILLIAMS, Landlord, Mr Read,
Muz, Mr Coveney, Zachariah, Mr Turnour,
Waiter, Mr Randall, Twitch, Mr
Ruffians, Messrs. E. Crooke, Douglas, Honner,

Lady Amaranth, Mrs. W. WEST.
Amelia, Mrs KNIGHT, Jane, Mrs ORGER.

After which a New Divertisement, called The

Halt of the Caravan,

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, and Miss TREE.

Including the National Dances by the usual Performers.
THE PAS RUSSE—THE SPANISH BOLERO,
A Hornpipe A L'Anglaise—and a Grand Asiatic Pas De Deux.
Aga, Mr COVENEY, Mustapha, Mr TURNOUR,

To conclude with (last time) a New Comedy, called

Simpson and Co.

The Characters by

Mr. TERRY, Mr. COOPER,
Mr HONNER, Mr. MEREDITH,
Miss SMITHSON, Mrs DAVISON,
Mrs. GLOVER, and Mrs. ORGER.

To-morrow, Othello, with The Marriage of Figaro, and a Dance, &c.
for the Benefit of Mr T. DIBDEN.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 486 *Saturday, June,* 14, 1823. *Price* 1*d.*

COVENT GARDEN.

Miss CHESTER had her Benefit last night. There was not so full an attendance as the nature of the performances should have attracted. The Comedy of *The Provoked Husband; or, a Journey to London*, was lately acted here, and Miss CHESTER's *Lady Townly* we considered as a very excellent representation in most points. Her second appearance in the character last night, must be considered an improved one, for she more happily hit off the vivacity of the giddy woman of fashion, and her repentant scene contained deeper marks of feeling than before. Mr. C. KEMBLE's *Lord Townly*, has always commanded general admiration—he stands unrivalled in this character, to which he gives the polished air of the nobleman, and the full conception of the man of nice honour and sensibility. Miss JONES, as *Miss Jenny*, again proved her delightful talent for lively Comedy; and we hope often to see her in characters suitable to her genius and acquirements. She would have made a most appropriate member of the mirthful Haymarket Company.

In *A Day after the Wedding*, Miss CHESTER played *Lady Elizabeth Freelove* very well—but we prefer Mrs. CHATTERLEY in that character. The Burletta of *Midas* followed, and went off pleasantly.

DRURY-LANE.

Mr. ELLISTON, as *Rover*, in *Wild Oats*, kept the house in high good humor, aided and assisted by Mr. DOWTON, &c. &c. Mrs. W. WEST's *Lady Amaranth*, is a charming performance.

Mr. T. DIDBEN's Benefit to-night is likely to be a brilliant one.—The lady from America, who appears for the first time, we hear, has been the leading tragic heroine there for some time.

Hay-Market Theatre.

THIS elegant "*little*" Theatre, as we have already mentioned, opens on MONDAY NEXT, for the Season, with a *new Prelude*, in one act, under the title of "*Summer Flies; or, The Will for the Deed.*" The Comedy of "*A Cure for the Heart Ache*," and the last new Farce of "*Family Jars.*"

ROYAL GARDENS, VAUXHALL—Last night the weather was most propitious to this charming place, and a crowd of elegant company enjoyed its pleasures.

The Portrait of Mrs. SIDDONS, as the Tragic Muse, painted by SIR JOSHUA REYNOLDS, was sold yesterday, by Mr. CHRISTIE, in Mr. WATSON TAYLOR'S Collection, at the price of 1750 guineas. EARL GROSVENOR was the purchaser.

Minor Theatres.—This Evening.

OLYMPIC—MONS. ALEXANDRE'S Ventriloquism—Nick and the Devil.

SADLER'S WELLS.—Arrived at Last—Dolly and the Rat—The Demon of the Flood—with the stupendous Russian Mountains.

COBURG—Quentin Durward—Death of Life in London—Whittington and his Cat.

ROYALTY—The Mutiny of the Britannia—a real English Ship of War—King John—Valvoni; or the Knight of the Bloody Hand.

DAVIS'S AMPHITHEATRE—Tom and Jerry—Cribb and Spring—The Blood Red Knight.

ADELPHI—Trifles Light as Air—Batchelor's Torments—Messrs. Wilkinson and J. Reeve.

MR. HARLEY'S BENEFIT,

On TUESDAY NEXT, JUNE the 17th.

ATTRACTIONS.

1st—SHERIDAN'S entertaining Comedy of "*The Rivals*," with Mr. YOUNG, (for this night only) as *Faulkland*; Mr. DOWTON, as *Sir Anthony Absolute*; Mr. ELLISTON, as *Captain Absolute*; Mr. HARLEY, as *Bob Acres*; Mr. KNIGHT, as *David*; Mr. PENLEY, as *Fag*: Mrs. DAVISON, as *Julia*; Mrs. W. WEST, as *Lydia Languish*; Mrs. HARLOWE, as *Mrs. Malaprop*; Mrs. ORGER, as *Lucy*, &c. &c. Altogether forming the first talent of the Theatre.

2nd—An entirely new Ballet, to be called "THE FESTIVE COTTAGERS."

3rd—An HARMONIC OLIO, including the following SONGS, &c.

The celebrated *Echo Song* ..... by Miss STEPHENS,
A popular *Melody* and *Polacca* on the Violin..... ....Master BALFE,
A Fantasia on the *Clarionet*.....Mr. WILLIAMS, (first appearance)
A performance on the *Harp* ..... Mr. O. DAVIES.
"*Nid Nid Noddin*,"..... Miss STEPHENS.
"*Bid me discourse*."..... ..... Master EDMUNDS, (first appearance)
'*Tres Charmant Chevalier*' Miss STEPHENS, Miss CUBITT, Miss POVEY
"*Taste, O taste this spicy wine*,".... ..... Miss CUBITT.
'*Lovely youth if I surrender*.' Miss STEPHENS, Mr. GATTIE, Mr. HORN,
Duet—"*You're mighty demure, Miss*," Miss POVEY, Miss CUBITT.
Irish Melody—"*Evelyn's bower*,'..... Miss STEPHENS.
"*When War with trumpet tongue commands*," .... Mr. HORN.

By particular Desire, Mr. HARLEY will sing the celebrated Song, from "*Country Cousins*," called

"*Down the Road to the Mill; or, the Humours of Moulsey Hurst*,"

And "*Ben the Carpenter, and Sally Brown; or, the Faithless Ladies' Maid*,"

4th—The much-admired Operatic Farce of "*Brother and Sister*," (by permission of the Proprietors of Covent Garden Theatre) in which Mr. HARLEY will act *Pacheco*, for the first time, and Miss STEPHENS represent *Isidora*.

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

MR. T. DIBDEN's NIGHT.

This Evening Shakspeare's Tragedy of

OTHELLO.

Brabantio, Mr POWELL, Cassio, Mr COOPER,
Iago, Mr YOUNG,
Montano, Mr MERCER, Duke of Venice, Mr KING,
Othello, Mr KEAN,
Gratiano, Mr MEREDITH, Roderigo Mr PENLEY.
Lodovico, Mr THOMPSON,
Leonardo, Mr Yardley, Julio, Mr E Crooke,
Marco, Mr Douglas, Luca, Mr Turnour,
Paulo, Mr Read, Messenger, Mr Randall,
Antonio, Mr Coveney, Giovanni, Mr Honner,

Desdemona, Mrs. YOUNG,

(*From the Theatres, Charleston, Boston, and New York, her first Appearance on an English Stage*)

Emilia, Mrs GLOVER.

After which, (in 2 acts) the Opera of The

Marriage of Figaro.

Count Almaviva, *Mr. Penley*, Basil, *Mr. G. Smith*,
Figaro, *Mr. Liston*, Antonio, *Mr. Harley*, Sebastian, *Mr Yardley*,
Cherubino, the Page, *Miss Cubitt*,
Countess Almaviva, *Mrs. Austin*, Susanna, *Miss Stephens*,
Barbarina, *Miss M. Smith*, Marcellina. *Mrs. Coveney*.

THE DANCE, Composed by Mr. NOBLE.

In the course of the Evening,

Miss Stephens will sing "We're a' Noddin"—"March away"—and "Auld Robin Gray."—Mr. T. Cooke will sing "The Mock Italian Trio," after the manner of three celebrated Professors.—Miss Cubitt will sing "Oh, this Love is a passion so pleasing,"- and "Di piacer," accompanied by herself on the Piano-Forte,—"Sweet Kitty Clover she bothers me so," by Mr. Knight—And the popular Comic Song of "The Nightingale Club," by Mr. Harley.

To conclude with The

CHINESE DIVERTISEMENT,

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, and Miss TREE.
Messdms J. Smith, Romer, Ryalls, Griffiths, Hebbard, Vine.
Messrs. Turnour, Honner, Hope, Mathews, White, R. Carr, &c.

On Monday, King Lear, with Giovanni in London.

Theatre Royal, Covent Garden,

This Evening will be acted the Opera of The

Barber of Seville.

Count Almaviva, Mr JONES,
Figaro, [first time] Mr BENNELT,
Doctor Bartolo, Mr FAWCETT,
Fiorello, Mr PYNE, Basil, Mr J. ISAACS,
Argus, Mr MEARS, Tallboy, Mr KING,
Officer, Mr COMER, Notary, Mr ATKINS.

Rosina, Miss M. TREE,
Marcellina, Mrs STERLING.

After which, the Farce of

THE DUEL.

Sir Pryer Oldencourt, Mr W. FARREN,
Augustus Buoyant, Mr JONES, Lieut. H. Buoyant, Mr BAKER,
Tourniquet, Mr CHAPMAN, Mr Rumfit, Mr KEELEY,
O'Mauley, Mr CONNOR, Skylark, Mr YATES,
Silverhead, Mr BLANCHARD, Barbottle, Mr COMER,
Snooks, Mr ATKINS, Hopkins, Mr LEY,

Harriot Seymour, Miss LOVE, Rebecca, Miss GREEN,
Mrs Barbottle, Mrs PEARCE.

After which the Musical Entertainment of

Paul and Virginia.

Paul, Miss HALLANDE,
Don Antonio, Mr JEFFERIES, Tropick, Mr TAYLOR,
Alambra, Mr COMER, Dominique, Mr BLANCHARD,
Sebastian, Mr CLAREMONT,

Jacintha, Miss BEAUMONT, Mary, Miss GREEN,
Virginia, Miss FOOTE, Inis, Miss SHAW.

On Monday, Venice Preserved, Jaffier, by Mr C. Kemble, Pierre, Mr Macready, Belvidera, Miss F. H. Kelly, with The Vision of the Sun.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 487 .Monday, June, 16, 1823. Price 1d.

DRURY-LANE.

Mr. T. DIBDEN's Benefit on Saturday evening, was not so fully attended as we had expected, until half-price, when there was a good house. The Play was *Othello*—the *Moor* and *Iago* by the bright stars of our histrionic firmament, KEAN and YOUNG, whose joint performance have rendered this tragedy more popular than it ever was before. The only novelty was the first appearance of a Mrs. YOUNG, from America, in the character of *Desdemona*. Her reception was very favorable; but we do not think she is likely to outstrip our established favorites in the part. Mrs. YOUNG has a fair and agreeable countenance, with a pleasing person, and considerable knowledge of the Stage; but it is impossible to judge of her general talents from this single performance. In the course of the evening there was some delightful singing, and in *The Marriage of Figaro*, Miss STEPHENS had some encores: and Mr. HARLEY repeated, by universal command, his humorous song of *"The Nightingale Club."* The whole concluded with *The Chinese Divertisement*.

Mr. HARLEY's Benefit, be it remembered, takes place To-MORROW evening. Mr. YOUNG plays in *Comedy* for him: and the charming Miss STEPHENS warbles some of her most favorite airs: besides the chief comic talent of the Theatre, unite to give effect to the excellent entertainments of the evening.

COVENT GARDEN.

ALTHOUGH there was an excellent Selection here on Saturday evening, there was a very indifferent house. The pleasant Opera of *The Barber of Seville*, the humorous Farce of *The Duel*, and the charming Musical Entertainment of *Paul and Virginia*, were very agreeably represented.

Mr. FAWCETT has announced his Benefit for the *last night* of the season, on Monday, June 30, on which occasion a *most attractive* Performance will be presented.

Miss PATON was suddenly summoned to the Bath Theatre the week before last, in consequence of Mr. LISTON's domestic calamity having prevented his appearance there. The Manager found the disappointment at not seeing the odd humorist, greatly removed by the admirable strains of our sweet vocalist. A Correspondent informs us, that "the good people of Bath were quite taken with her brilliancy of voice and finished execution."

HAY-MARKET—This Evening the lively "Little Theatre" opens for the Season with an admirable Company. We heartily wish it every success.

Theatre Royal, Hay-Market.

This Evening a new Prelude taken from an old Play, called

SUMMER FLIES;

Or, the WILL for the DEED.

The Characters by

Mr. TERRY, Mr WILLIAMS,
Mr JOHNSON, Mr W. WEST, Mr LEE,
Mr TAYLEURE, Mr YOUNGER,
Mr Hammond, Mr Coveney, Mr Ebsworth, Mr More,
Mrs GARRICK, and Miss BOYCE.

After which, the Comedy of A

Cure for the Heart Ache

Old Rapid, Mr LISTON,
Young Rapid, Mr. VINING, (from the Theatre Royal, Bath)
Vortex, Mr WILLIAMS,
Sir Hubert Stanley, Mr YOUNGER, Young Stanley, Mr BARNARD,
Frank Oatland, Mr WEST,
Farmer Oatland, Mr Hammond, Heartley, Mr Bristow,
Bronze, Mr Coveney. Landlord, Mr Ebsworth, Hair-Dresser, Mr More
Waiter, Mr C. Jones, Thomas, Mr Wynne, John, Mr Coates,
Ellen Vortex, Miss BOYCE,
Miss Vortex, Mrs ORGER, (from the Theatre Royal, Drury Lane,)
Jessy Oatland, Mrs. CHATTERLEY.

To conclude with the Farce of

FAMILY JARS.

Mr. Peter Porcelain, Mr TERRY,
Delph, Mr LISTON, Diggory Delph, (first time) Mr WEST,
Benedick Porcelain, Mr LEONI LEE,
Joe, Mr COATES.
Emily, Mrs GARRICK, Liddy, (first time) Mrs C. JONES.

To-morrow, The School for Scandal, Charles Surface, Mr Cooper, (from Drury) Lady Teazle, Miss Chester, from Covent Garden)

Printed by R. Thomas, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening, (last time this Season) Shakspeare's Tragedy of

KING LEAR.

King Lear, Mr KEAN,
Duke of Burgundy, Mr MERCER,
Edgar, Mr COOPER, Edmund, Mr YOUNGE,
Duke of Albany, Mr THOMPSON,
Duke of Cornwall, Mr KING, Oswald, Mr PENLEY,
Earl of Glo'ster, Mr POWELL,
Earl of Kent, Mr POPE, Edward, Mr CROOKE,
Captain of the Guard, Mr Coveney,
Old Man, Mr Hughes, Physician, Mr Meredith,
Page to Goneril, Miss Cooper,
Page to Regan, Miss G. Carr,
Goneril, Mrs GLOVER, Regan, Mrs KNIGHT,
Cordelia, Mrs W. WEST.

In Act 3, A LAND STORM.

After which, (last time this Season) the Extravaganza of

Giovanni in London.

Don Giovanni. Miss CUBITT, Leporello, Mr HARLEY,
Mr Florentine Finickin, Mr MERCER, Pluto, Mr MEREDITH,
Mr Deputy English, Mr GATTIE, Mercury, Mr DOUGLAS,
Charon, Mr JOHNSON, Firedrake, Mr RANDALL,
Drainemdry, Mr J. BARNES, Porous, Mr W. H. WILLIAMS,
Simpkins, Mr TURNOUR, Popinjay, Mr E CROOKE,
Shirk, Mr HUGHES, Sponge, Mr YARDLEY, Nokes, Mr G. SMITH,
Counsellor, Mr COVENEY, Lawyer, Mr SEYMOUR,

Proserpine, Miss COOPER, Mrs Leporello, Mrs ORGER,
Miss Constantia Quixotte, Miss FORDE, Mrs English, Miss PHILLIPS
Mrs Simpkins, Mrs COVENEY, Mrs Porous, Mrs WILLOTT,
Mrs Drainemdry, Mrs HARLOWE, Squalling Fan, Miss POVEY,
Succabus, Miss VALANCY, Tartarus, Miss BEST,

In Act 1. *A Pas Seul* by Miss TREE.

To-morrow, for the Benefit of Mr. HARLEY, the Comedy of The Rivals, Faulkland, Mr. Young. with a new Ballet, a Musical Olio, and Brother and Sister, Isidora, Miss Stephens.

Theatre Royal, Covent Garden,

This Evening the Tragedy of

Venice Preserved.

Duke of Venice, Mr. ATKINS,
Priuli, Mr EGERTON, Bedamar, Mr CONNOR,
Jaffier, Mr. C. KEMBLE,
Renault, Mr CHAPMAN, Spinosa, Mr CLAREMONT,
Pierre, Mr. MACREADY,
Elliot, Mr HORREBOW, Theodore, Mr KING,
Mezzana, Mr GEORGE, Captain of the Guard, Mr. JEFFERIES,
Durand, Mr GRANT, Officer, Mr MEARS,
Belvidera, (2nd time) Miss F. H. KELLY.

After which, (38th time) a New Tale of Enchantment, called

The Vision of the Sun

Or, The ORPHAN OF PERU.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, Mr I. S. GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT. Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras Mountains, (Painted by Grieve)
The VISION OF THE SUN—Grieve.
The EXTERIOR of the PALACE of CUSCO—Pugh.
The Golden Lake—T. Grieve.
Runac's Pavillion—Pugh. The Plains of Cusco—Grieve.
A GRAND TRIUMPHAL PROCESSION.
Peruvian Villa—Grieve. The Nuptial Temple—Grieve.
Act 2—The Pacific Ocean—Grieve. The Palace of Silence—Grieve.
The Grand Court Yard of Cusco—Pugh
Oultanpac's Abode...The Vestibule of Do.—Grieve.
THE BLIGHTED FOREST OF LANOS—T. Grieve.
The Temple of the Lions.
And THE ROYAL PALACE OF PERU.

To-morrow, for the Benefit of Mr. J. ISAACS and Mr CLAREMONT,
Maid Marian, with The Irish Tutor, and The Forty Thieves.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 488 *Tuesday, June,* 17, 1823. *Price* 1*d.*

COVENT GARDEN.

Miss F. H. Kelly, last night, appeared as *Belvidera* in the tragedy of *Venice Preserved,* for the second time. Her performance of this character, as we have already observed, proves her to be possessed of talents for various parts in deep tragedy; but she has yet to acquire that chastened style of acting in the representation of feeling, which experience and great study alone can give. She received much applause; as did Mr. C. Kemble, as *Jaffier,* and Mr. Macready, in *Pierre.*—The house was very full, and the boxes displayed much fashion.

DRURY-LANE.

Mr. Kean represented *Lear* yesterday evening, for the last time this season. It is amongst his finest efforts, and he received his usual share of applause, from a tolerably numerous audience.

Mrs. W. West played *Imogen* very delightfully. It is with much pleasure we see that this lady has a benefit here on Friday next, and are sure she shall find her industry and talents recognised by a numerous assembly of friends.

"A Young Lady" was turned out of the gallery for being *drunk!*

Mr. Cooper and Mr. Knight, offer at their Benefit to-morrow evening, attractions of a very superior nature.

HAY-MARKET.

This delightful Theatre opened last night for the season; and we regret that our plan of including the Play-bills of the *Leading Theatres open,* prevents us from having sufficient space, until the closing of Covent Garden Theatre, on the 30th inst, for any extended notice of its proceedings. The company this year is very strong; and the chief members, including some new faces, appeared at the drawing up of the curtain, and sang "*God Save the King.*" A "new Prelude" was then performed under the title of "*Summer Flies; or, The Will for the Deed,*" founded on an old Play; and viewed as a light and passing trifle, merited the applause it received. We shall refer to it hereafter. The Comedy of *A Cure for the Heart Ache,* introduced to us a Mr. Vining from Bath, as *Young Rapid.* It was a most successful debut: more of him, &c. by and bye. The Farce of *Family Jars* was the last piece, which we did not see.—There was a numerous attendance.

New Theatre Royal, Drury Lane.

MR. HARLEY's NIGHT.

This Evening the Comedy of

THE RIVALS.

Sir Anthony Absolute, Mr DOWTON,
Faulkland, (for this Night only) Mr YOUNG,
Capt. Absolute, Mr. ELLISTON, David, Mr KNIGHT,
Sir Lucious O'Trigger, Mr THOMPSON, Fag, Mr PENLEY,
Bob Acres, Mr HARLEY,
Julia, Mrs. DAVISON, Lydia Languish, Mrs W. WEST,
Maid, Miss PHILLIPS,
Mrs. Malaprop, Mrs HARLOWE, Lucy, Miss CUBITT.

After which, (first time) an entirely new Ballet, called The

Festive Cottagers.

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, and Miss TREE.

During the Evening will be introduced the following

HARMONIC OLIO.

The celebrated *Echo Song* ..... by Miss STEPHENS
A popular *Melody* and *Polacca* on the Violin..... ....Master BALFE.
A Fantasia on the *Clarionet*.....Mr. WILLIAMS, (first appearance)
A performance on the *Harp* ..... Mr. O. DAVIES.
" *Nid Nid Noddin,*"..... Miss STEPHENS.
" *Bid me discourse.*"..... Master EDMUNDS, (first appearance)
' *Tres Charmant Chevalier*' Miss STEPHENS, Miss CUBITT, Miss POVEY
" *Taste, O taste this spicy wine,*"..... Miss CUBITT.
' *Lovely youth if I surrender.*' Miss STEPHENS, Mr. GATTIE, Mr. HORN.
Duet—" *You're mighty demure, Miss,*" Miss POVEY, Miss CUBITT.
Irish Melody—" *Evelyn's bower,* '..... Miss STEPHENS.
" *When War with trumpet tongue commands,*" ..... Mr. HORN.
By particular Desire, Mr. HARLEY will sing the celebrated Song, from
" *Country Cousins,*" called
" *Down the Road to the Mill; or, the Humours of Houlsey Hurst,*"
And " *Ben the Carpenter, and Sally Brown; or, the Faithless Ladies' Maid,*"

The whole to conclude with the Operatic-Farce of

Brother and Sister.

Don Christoval de Tormes, Mr GATTIE,
Don Sylvio de Flores, Mr HORN, Bartolo, Mr J. BARNES,
Pacheco, (first time) Mr HARLEY,
Rosanthe, Miss Cubitt, Donna Camilla, Mrs Orger, Agatha, Miss Povey
Donna Isidora, Miss STEPHENS,

To-morrow, Adelgitha, Guiscard, Mr YOUNG, Lothair, Mr KEAN,
with Hob in the Well, & Turn Out, Mess. Knight & Cooper's Benefit.

Theatre Royal, Covent Garden.

FOR THE BENEFIT OF

Messrs. ISAACS & CLAREMONT.

This Evening the Opera of

MAID MARIAN.

Richard the First, King of England, Mr T. P. COOKE,
Prince John, Mr EGERTON, Baron Fitzwater, Mr W. FARREN,
Robert Fitzooth, Earl of Locksey and Huntingdon, Mr ABBOTT,
Friar Michael, Mr C. KEMBLE,
Friar Peter, Mr KEELEY, Lord Lacy, Mr HORREBOW,
Sir William o' the Lee, Mr CHAPMAN, Allan o'Dale, Mr J. ISAACS,
Sir Guy of Gamwell, Mr BARNES,
William Gamwell, Mr PEARMAN, Much, the Miller, Mr PYNE,
Sir Ralph Montfaucon, Mr BAKER, Whitehorn, Mr LEY,
Little John, Mr HUNT, Abbott of Rubigill, Mr ATKINS,
Lady Matilda Fitzwater, Miss M. TREE,
Alice Gamwell, Miss BEAUMONT, Village Lass, Miss DUNN,
Minstrels, Messdms. Boyle, Sterling, and Love.

By particular Desire the Songs of 'A famous Man is Robin Hood,' and 'Flow thou regal purple Stream,' by Mr. J. Isaacs.

After which, the Farce of

The Irish Tutor.

The Principal Characters by Mr CHAPMAN, Mr HUNT,
Mr BLANCHARD, Mr CONNOR,
Miss J. SCOTT, Miss LOVE.

To conclude with the Melo-drama of

The Forty Thieves.

Cassim Baba, (the rich merchant) Mr ATKINS,
Ali Baba, (a poor woodcutter) Mr CHAPMAN,
Ganem, Mr DURUSET, Mustapha, (the cobler,) Mr. MEADOWS,
Abdalla, (captain of the robbers,) Mr CONNOR,
Hassan, (his lieutenant) Mr EGERTON,
First Robber, Mr COMER, Second Robber, Mr KING,
Robbers, Mess. Norris, Crumpton, George, Goulden, Ley, Longhurst,
Mears, G. Pyne, Sherriff, J. Taylor, Banks, Batt, &c.
Selim, Mr BYALS, Azib, Mr VEDY,
Orcobrand, (protector of the robbers) Mr JEFFERIES,
War, Famine, Rapine, Fraud—Mess. Austin, Collett, Louis, Sutton,
Fairy of the Grotto, Miss BODEN, Gossmer, Miss R. BODEN,
Sylph, Miss H. BODEN, Cogia Baba, Miss LOVE, Zaida, Miss GREEN

To-morrow, Clari, with Cent per Cent.

Theatre Royal, Hay-Market.

This Evening (2d time) a new Prelude called

SUMMER FLIES;

Or, the Will for the Deed.

The Characters by
Mr. TERRY, Mr WILLIAMS,
Mr JOHNSON, Mr W. WEST, Mr LEE,
Mr TAYLEURE, Mr YOUNGER,
Mr Hammond, Mr Coveney, Mr Ebsworth, Mr More,
Mrs GARRICK, and Miss BOYCE.

After which, the Comedy of The

School for Scandal.

Sir Peter Teazle, Mr TERRY,
Sir Oliver Surface, Mr YOUNGER,
Sir Benjaman Backbite, Mr W E S T,
Joseph Surface, Mr. JOHNSON,
Charles Surface, Mr COOPER, [from Drury Lane.]
Careless, [with a Song] Mr BARNARD,
Crabtree, Mr TAYLEURE, Rowley, Mr COATES,
Moses, Mr WILLIAMS,
Snake, Mr HAMMOND, Trip, Mr COVENEY,
Lady Teazle, Miss CHESTER,
(From the Theatre Royal, Covent Garden, her 1st appearance here)
Mrs Candour, [from Drury Lane] Mrs ORGER
Lady Sneerwell, Miss BOYCE, Maria, Miss WOOD.

To which will be added the Musical Entertainment of The

Agreeable Surprise.

Sir Felix Friendly, Mr WILLIAMS, Chicane, Mr YOUNGER,
Compton, Mr LEE, Eugene, Mr BARNARD, Lingo, Mr LISTON
Laura, Mrs GARRICK,
Mrs Cheshire, (1st time) Mrs C. JONES, Fringe, Mrs COVENEY,
Cowslip, Miss S. BOOTH, *(Her first appearance on this Stage.)*

To-morrow, Summer Flies, with The Heir at Law, and (1st time) Mrs Smith! Or, The Wife and The Widow,

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 489 Wednesday, June, 18, 1823. Price 1d.

DRURY-LANE.

THAT universal favorite, Mr. HARLEY, last night had his Benefit which proved eminently successful. Soon after the opening of the doors, there were only a few seats in the second circle, and back of the one shilling gallery, vacant; and at half-price the house was full. This was but a proper return on the part of the public, for the good humor HARLEY has so often put them into. The Comedy of *The Rivals* was excellently acted. Mr. DOWTON's *Sir Anthony Absolute*, and Mr. ELLISTON's *Jack Absolute*, were well hit off. *Faulkland*, by Mr. YOUNG, was a performance marked by the finest understanding of that fastidious character, who loves so fervently and singularly as to be jealous of every thought and action of his *Julia*. Mrs. DAVISON excellently pourtrayed the affection and wounded feeling of *Julia*, and both were much applauded. Mr. HARLEY's *Bob Acres*, was highly amusing: and particularly in the duel-scene, when his courage oozed out at his fingers' end. Mr. KNIGHT's *David*, was truly comic. Mr. THOMPSON was very respectable in *Sir Lucius*. Mrs. HARLOWE, in *Mrs. Malaprop*, caused much laughter; and although last in our notice, Mrs. W. WEST is not less in our admiration for her performance of *Lydia Languish*. In the course of the evening, there were a number of delightful and amusing songs, &c.

A *new* Ballet, called "*The Festive Cottagers*," proved very delightful; and in the Farce of *Brother and Sister*, Miss STEPHENS, as *Isidora*, sang in most captivating style; and Mr. HARLEY, as *Pacheco*, kept up the pleasantry of the scene.

COVENT GARDEN.

MR. J. ISAACS, and Mr. CLAREMONT, had a joint Benefit here last night, which was rather numerously attended.

HAY-MARKET.

THIS pretty Theatre was well attended last night. "*Summer Flies*" frequently tickled the audience. In the Comedy of *The School for Scandal*, Miss CHESTER, (of Covent Garden,) was well received as *Lady Teazle*, and Mr. COOPER, (of Drury) very favorably noticed as *Charles Surface*.

ROYAL GARDENS VAUXHALL.—The Anniversary of the Glories of *Waterloo* are to be celebrated to-night with uncommon splendour.

Theatre Royal, Hay-Market.

This Evening (3d time) a new Prelude called

SUMMER FLIES;

Or, the Will for the Deed.

The Characters by
Mr. TERRY, Mr WILLIAMS, Mr JOHNSON, Mr W. WEST,
Mr LEE, Mr TAYLEURE, Mr YOUNGER,
Mr Hammond, Mr Coveney, Mr Ebsworth, Mr More,
Mrs GARRICK, and Miss BOYCE.

After which, the Comedy of

The Heir at Law.

Daniel Dowlas, alias Lord Duberley, Mr LISTON,
Dick Dowlas, Mr VINING,
Zekiel Homespun, [1st time] Mr W. WEST,
Doctor Pangloss, Mr TERRY,
Henry Morland, Mr BARNARD, Kenrick, Mr LEE
Stedfast, Mr YOUNGER, John, Mr Ebsworth,
Waiters, Messrs Coates and C. Jones,

Caroline Dormer, Miss BOYCE,
Deborah Dowlas, alias Lady Duberley, Mrs JONES,
From the Theatre Royal Norwich, her 1st appearance in London
Cicely Homespun, Mrs ORGER,
The original EPILOGUE by the Characters.

To which will be added (first time) a new Farce, under the title of

Mrs. SMITH!

Or, The Wife and The Widow.

The Principal Characters by
Mr VINING, Mr WILLIAMS,
Mr LISTON,
Mrs CHATTERLEY, Mrs ORGER,
Mrs COVENEY, Miss WOOD.

To-morrow, The Marriage of Figaro.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

FOR THE BENEFIT OF

MR. COOPER and MR. KNIGHT.

This Evening will be revived the Tragedy of

ADELGITHA.

Michael Ducas, Mr COOPER,
Guiscard, Prince of Apulia. Mr YOUNG,
Lothair, a Norman Knight, Mr KEAN,
Dercetus, Mr. COVENEY, Alciphron, Mr CROOKE,
Rainuff, Mr KING, Tancred, Mr TURNOUR, Julian, Mr MERCER
Imma, Miss SMITHSON. Claudia, Miss PHILLIPS,
Abbess of St. Hilda, Mrs KNIGHT.
Adelgitha, Mrs W. WEST,

In the course of the Evening, A

MISCELLANEOUS MORCEAUX

Both Comic and Harmonic.

"*Oh! where is he gone?*" A new Version to the celebrated Air of "*Sweet Kitty Clover*," by Miss Stephens.

A popular Comic Song, with Recitations, entitled '*Tony Lumpkin's Peep at the Play, the Playhouse and his Friends*,' By Mr. KNIGHT.

SONGS.

"Sweet Harmony," by Miss POVEY—'Marian Ramsay,' by Mrs DAVISON
"Comicalities," by Mr HARLEY—And a new Recitation and Song, entitled
"Peeping Tom of Coventry, or thereby hangs a Tale," by Mr. KNIGHT.
And, (by Special Desire)
The Minuet de la Coeur," by Mr. and Mrs. NOBLE.

After which, (not acted for twenty years) the Farce of

Hob in the Well.

Sir Thomas Testy, Mr J. BARNES, Friendly, Mr YOUNGE,
Dick, Mr MERCER, Old Hob, Mr MEREDITH,
Young Hob, (in the Somerset Dialect) Mr KNIGHT,
Flora, Miss POVEY, Betty, Miss CUBITT.

To conclude with the Farce of

TURN OUT.

Restive, Mr DOWTON, Somerville, Mr HORN, Foroge, Mr. KNIGHT,
Dr. Truckle, Mr. J. BARNES, Gregory, Mr. HARLEY,
Marian, Mrs DAVISON.

To-morrow, Othello—Othello, Mr KEAN, Iago, Mr YOUNG, with The Spectre Bridegroom, &c. Miss SMITHSON's Night.

Theatre Royal, Covent Garden,

This Evening, (11th time) a new Opera, in 3 acts, called

Clari, the Maid of Milan

The Duke Vivaldi, Mr. ABBOTT,
Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT,
Jocoso, (Valet to the Duke) Mr. COMER,
Claudio, Mr. PYNE, Nicolo, Mr. J. ISAACS,
Geronio, Mr. KEELEY, Nimpedo, Mr. MEADOWS.
Pietro, Mr. GOULDEN, Giulio, Mr. TINNEY.
Page to the Duke, Master LONGHURST,
Clari, Miss M. TREE,
Fidalma, (her Mother) Mrs. VINING. Vespina, Miss LOVE,
Ninetta, Miss HALLANDE.

Characters in

THE EPISODE.

Nobleman, Mr. BAKER, Pelgerino, a Farmer, Mr. CHAPMAN
Guido, Servant of the Nobleman, Mr. COLLETT,
Wife of Pelegrino, Mrs. PEARCE, Leoda, Miss BEAUMONT.

After which, (6th time) a new Farce, called

Cent per Cent;

Or, THE MASQUERADE.

Mr. Pennyfarthing, Mr. W. FARREN,
Capt. Dashmore, Mr ABBOTT, Charles Hopeful, Mr BAKER,
Colonel Tumbril, Mr. BLANCHARD,
Dr. O'Rafferty, Mr. CONNOR, Starch, Mr JONES,
Dibbs, Mr. MEADOWS, Slug, Mr MASON,
Lagley, Mr LEY, Sheers, Mr BARNES,
Masks, Messrs Atkins, Parsloe, Heath,—Duns, Mess. Evans, Ryals,
Bailiffs, Messrs. King, Crumpton, Claremont, and George,

Miss Deborah Tumbril, Mrs. DAVENPORT,
Mrs Pennyfarthing, Miss GREEN, Emily Pennyfarthing, Miss HENRY
Charlotte Tumbril, Miss BEAUMONT.

After which, the Farce of

The Irish Tutor.

The Principal Characters by Mr CHAPMAN, Mr HUNT,
Mr BLANCHARD, Mr CONNOR,
Miss J. SCOTT, Miss LOVE.

To-morrow, for the Benefit of Mr. ABBOTT, the Opera of The Slave, Gambia, Mr. MACREADY, with Personation, and The Forest of Bondy.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

" Nothing extenuate nor set down aught in malice."

No. 490 *Thursday, June,* 19, 1823. *Price* 1*d.*

COVENT GARDEN.

Clari, with *Cent per Cent,* and *The Irish Tutor,* went off as usual to a tolerable house. Mr. Abbott's Benefit to-night.

DRURY-LANE.

Adelgitha, with *Hob in the Well, Turn Out,* &c. for the benefit of Mr. Knight and Mr. Cooper, attracted a numerous audience here last night.—In the song of *" O Where is he gone,"* Miss Stephens was encored, but declined repeating it for nearly twenty minutes, when she did come forward, she was supported by Mr. Harley, and was received with considerable disapprobation.

Miss Smithson has her Benefit this evening.—Her pleasing and amiable qualities, have always ensured to her the favor of the public, who delight to see merit recompensed.

HAY-MARKET.

After *Summer Flies,* and *The Heir at Law,* a one act trifle, styled *" Mrs. Smith ; or, the Wife and Widow,"* made its first appearance here.—The following is the argument. A *Mr. Smith,* [Liston] a glove-maker at Worcester, who has got a snug business, and a pretty wife, [Mrs. Orger] comes to town to see the fashions, and puts up at the house of an awful looking woman, [Mrs. Coveney] whose *nom de theatre* we did not learn. Here also repairs another *Mrs. Smith,* [Mrs. Chatterley] a widow, who has been burnt out of her lodgings. The widow Smith, has a lover, *Charles Wentworth,* [Vining] and a uncle, *Mr. Stanley,* [Williams.] The glove-maker is a victim to the green-eyed monster. He encounters *Wentworth* and *Stanley,* and thinks they come after his wife instead of the other Mrs. Smith. After as much perplexity as the author could throw into the situations, *Smith* and *Charles* are going to fight, but are prevented by the appearance of the wife and widow at opposite doors. These are slight materials even for a one act piece, but Liston was dressed in " a Dutch hat, French coat, Danish waistcoat, Hessian boots, and trowsers, *ala' coseque,"* and looked as he expressed it, " as if he had been to the Congress of Verona, and every Ambassador had thrown something different at him." Need we say more ?—His face and clothes were most favorably received.

Theatre Royal, Hay-Market.

This Evening a new Prelude called

SUMMER FLIES;

Or, the Will for the Deed.

The Characters by
Mr. TERRY, Mr WILLIAMS, Mr JOHNSON, Mr W. WEST,
Mr LEE, Mr TAYLEURE, Mr YOUNGER,
Mr Hammond, Mr Coveney, Mr Ebsworth, Mr More,
Mrs GARRICK, and Miss BOYCE.

After which, the Opera of The

Marriage of Figaro.

Count Almaviva, Mr VINING,
Fiorello, Mr LEONI LEE, Basil, Mr BROUGH,
Figaro, Mr. LISTON, Antonio, Mr TAYLEURE,
Cherubino, Mrs CHATTERLEY,
Notary, Mr EBSWORTH, Sebastian, Mr MOORE,
Countess Almaviva, Miss JOHNSON,
(From the Theatre Royal York, her first appearance in London)
Susanna, Miss PATON,
Barbarina, Mrs C. JONES,
Marcelina, Mrs COVENEY,
Principal Dancers, Monsr DORE and Miss COLSON
(from the KING'S THEATRE,) who will Dance
A SPANISH BOLERO.

To which will be added (2nd time) a new Farce, under the title of

Mrs. SMITH!

Or, The Wife and The Widow.

The Principal Characters by
Mr VINING, Mr WILLIAMS,
Mr LISTON,
Mrs CHATTERLEY, Miss BOYCE, (1st time)
Mrs COVENEY, Miss WOOD.

To-morrow, Summer Flies—She Stoops to Conquer—Mrs Smith,

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

MR. ABBOTT's NIGHT.

This Evening the Opera of

THE SLAVE.

Governor of Surinam, Mr BLANCHARD, Capt. Malcolm, Mr PYNE,
Capt. Clifton, Mr DURUSET, Lindenburg, Mr ABBOTT,
Fogrum, Mr KEELEY, Matthew Sharpset, Mr JONES,
Sam Sharpset, Mr MEADOWS, Somerdyke, Mr TAYLOR,
Gambia, (the Slave) Mr MACREADY,
Officer Mr COMER, Jailer, Mr BARNES, Provost, Mr ATKINS,
Zelinda's Child, Miss Boden, Planter's Boy, Master Longhurst,
Mrs. Lindenburg, Mrs STERLING, Zelinda, Miss M. TREE,
Stella Clifton, Miss LOVE, Miss Von Frump, Mrs. DAVENPORT

In the course of the Evening the following

SONGS, &c.

'My native Highland Home,' by Mr. Pyne—'The Mocking Bird,' by Miss M. Tree—Duet, 'Light of my life,' by Mr Duruset and Miss M. Tree—'Deeds of the brave,' by Mr Duruset—'Charms of the world,' by Mr Pyne. 'Who'd be wed to a soldier,' by Miss Love—'Sons of Freedom,' by Miss M. Tree—'My Friend and Pitcher' by Miss Love.

After which, (first time this Season) an Entertainment, called

PERSONATION,

Or, Fairly Taken In.

Lord Henry, Mr. ABBOTT, Lady Julia, Miss FOOTE,

To conclude with a revived, and favorite Melo drama, called

The Forest of Bondy

Or, the Dog of Montargis,

Colonel Gontran, Mr CHAPMAN,
Capt. Aubri, Mr ABBOTT, Macaire, Mr FARLEY,
Lieut, Landry, Mr. CONNOR,
The Seneschal of Bondy, Mr EGERTON,
Florio, (a Dumb Orphan) Mrs. VINING,
Blaise, Mr FARREN,
Gertrude, Mrs DAVENPORT,
Lucille, Miss FOOTE.

In Act I—A Pastoral Ballet.

In which Mrs VINING and Miss FOOTE will introduce the celebrated Dance, from *Cherry and Fair Star.*

To-morrow, The Exile, Daran, Mr MACREADY, a Concert, and Blue Beard, for the Benefit of Mr. C. Taylor.

New Theatre Royal, Drury Lane.

MISS SMITHSON's NIGHT.

This Evening (2nd time) the Tragedy of

ADELGITHA.

Michael Ducas, Mr COOPER, Dercetus, Mr COVENEY,
Alciphron, Mr CROOKE, Rainulf, Mr KING,
Guiscard, Mr. YOUNG, Lothair, Mr. KEAN,
Tancred, Mr. TURNOUR, Julian, Mr MERCER.
Abbess of St. Hilda, Mrs KNIGHT, Claudia, Miss PHILLIPS.
Adelgitha, Mrs W. WEST, Imma, Miss SMITHSON,

In the course of the Evening the following Songs.
'If a Body meet a Body comin' thro' the Rye,'—Miss Stephens.
'The Humours of a Playhouse,'—Mr. Harley.
'Sweet Kitty Clover she bothers me so,'—Mr. Knight.
A Fantasia on the Grand Piano Forte and Horn,—by Mr. Harvey and Mr. Platt.

After which, (2nd time) an entirely new Ballet, called The

Festive Cottagers.

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, and Miss TREE.
In which will be introduced a Strathspey, Reel, and Highland Fling.

To conclude with the Farce of The

Spectre Bridegroom;

Or, a Ghost in spite of Himself.

Mr Nicodemus, Mr COOPER,
'Squire Alwinkle, Mr GATTIE, Captain Vauntington, Mr MERCER,
Dickory, Mr KNIGHT,
Paul, Mr J. BARNES, Servant, Mr HONNER,
Miss Georgiana Aldwinkle, Mrs ORGER, Lavinia, Miss SMITHSON

To-morrow, Venice Preserved, Jaffier, Mr Kean, Pierre, Mr Young, and Blue Devils, with Brother & Sister, Mrs W. WEST's, Night.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 491 *Friday, June,* 20, 1823. *Price* 1*d.*

COVENT GARDEN.

THE Opera of '*The Slave*'—various introduced *Songs*—'*Personation,*' and the Melo-drama of '*The Forest of Bondy,*' were presented last night for the Benefit of Mr. ABBOTT.—There was a good house. This gentleman, we hear, retires from Covent Garden at the end of the season.

Mr. C. TAYLOR's Benefit to night is full of *magnificent Spectacle —harmony, &c.*

DRURY-LANE.

Miss SMITHSON's Benefit last night, was excellently attended. The Tragedy of *Adelgitha* was again very effective; and the whole entertainments were much enjoyed.

Mrs. W. WEST, whose Benefit takes place this Evening, has been one of the most prominent members of the Drury Lane Company for a considerable period. In addition to a most pleasing and lady-like person, she possesses talents that have placed her in the first rank of her profession. Her readiness to undertake any character that the Management called upon her to fill, has sometimes placed her out of her most effective line of acting: but she has never been seen without creating a great interest, although criticism might discover occasional blemishes. Mrs. West possesses great versatility; and has represented the heroine of deep tragedy, genteel comedy, and pathetic melo-drama, with equal distinguished success. To-night, she has selected *Belvidera,* to appear in, and she powerfully sustains the interest of that character. It is only necessary to refer to the Drury Lane Play bill, to perceive that, independent of the fine acting of KEAN and YOUNG, most ample entertainment is provided for her friends to-night.

HAY-MARKET.

'*Summer Flies*' was, last night, succeeded by '*The Marriage of Figaro,*' and the new Farce of '*Mrs. Smith.*' In the Opera, a Miss JOHNSON from York, made her debut as the *Countess,* but as we were unavoidably absent, we cannot report her qualities—we hope for another opportunity to see her.

THEATRE ROYAL, ENGLISH OPERA-HOUSE, STRAND—The Company will assemble on the Stage, on Tuesday, June 24th, to make preparatory arrangements for the opening, which will take place *on Tuesday, the 1st of July,* when the *splendid Decorations of the Theatre,* and the *novel Embellishments of the grand Saloon* will be completed.

Theatre Royal, Hay-Market.

This Evening will be performed

The Spoil'd Child.

Old Pickle, Mr WILLIAMS, Little Pickle, Miss S. BOOTH,
With the Song of "The Sailor Boy,' and a favorite Hornpipe.
Tag, Mr TAYLEURE, John, Mr HAMMOND,
Thomas, Mr JONES,

Miss Pickle, Mrs JONES, Maria, Miss SMITH,
Susan, Mrs COVENEY, Margery, Mrs KENDALL.

After which, Goldsmith's Comedy of

She Stoops to Conquer.

Mr. Hardcastle, Mr. TERRY,
Sir Charles Marlow, Mr. YOUNGER,
Hastings, Mr. JOHNSON,
Young Marlow, Mr. COOPER,
Landlord, Mr. Ebsworth, Jack Slang, Mr. Coveney,
Tom Twist, Mr. C. Jones, Aminadab, Mr Wynne,
Giles, Mr Moore, Ralph, Mr Bristow,
Roger, Mr Latham, Diggory, Mr Hammond,
Jeremy, Mr. Coates.
Tony Lumpkin, Mr LISTON,

Miss Neville, Miss BOYCE, Dolly, Miss SMITH,
Miss Hardcastle, Mrs. CHATTERLEY,
Mrs. Hardcastle, Mrs JONES,

To conclude with, (3rd time) a Farce, in one act, called

Mrs. SMITH!

Or, The Wife and The Widow.

The Principal Characters by
Mr VINING, Mr WILLIAMS,
Mr LISTON,
Mrs CHATTERLEY, Miss BOYCE,
Mrs COVENEY, Miss WOOD.

To-morrow, The Hypocrite, with The Romp, and Mrs. Smith.

New Theatre Royal, Drury Lane.

MRS. W. WEST's NIGHT.

This Evening the Tragedy of

Venice Preserved.

Duke of Venice, Mr. THOMPSON,
Pierre, Mr YOUNG,
Priuli, Mr POWELL, Bedamar, Mr MERCER,
Jaffier, Mr KEAN,
Elliott, Mr KING, Spinosa, Mr E. CROOKE, Mezzana, Mr POVEY
Renault, Mr MEREDITH,
Theodore, Mr Coveney, Durand, Mr Randall,
Captain of the Guard, Mr Douglas, Officer, Mr Read,
Belvidera, Mrs. W. WEST,

After which, (by particular desire) the Interlude of

BLUE DEVILS.

Meagrim, Mr ELLISTON,
Demisou, Mr GATTIE, names, Mr KNIGHT
Annette, Mrs DAVISON.

In the course of the Evening the following

ENTERTAINMENTS.

The celebrated *Echo Song* ..... by Miss STEPHENS
The Extravaganza Bravura, "*Oh Dolce Doll Concento,*" and "*Johnny Bond*"..... by Mr. HARLEY.
A new Scotch Pas De Trois—Mr. and Mrs OSCAR BYRNE, Miss TREE, with a Strathspey, Reel, and Highland Fling.
'*Tres Charmant Chevalier*' Miss STEPHENS, Miss CUBITT, Miss POVEY
"*Taste, O taste this spicy wine,*"..... Miss CUBITT.
'*Lovely youth if I surrender.*' Miss STEPHENS, Mr. GATTIE, Mr. HORN,
Duet—"*You're mighty demure, Miss,*" Miss POVEY, Miss CUBITT.
"*When War with trumpet tongue commands,*"..... Mr. HORN.

The whole to conclude with (2nd time here) the Operatic-Farce of

Brother and Sister.

Don Christoval de Tormes, Mr GATTIE,
Don Sylvio de Flores, Mr HORN, Bartolo, Mr J. BARNES,
Pacheco, (2nd. time) Mr HARLEY,
Rosanthe, MissCubitt, Donna Camilla, MrsOrger, Agatha, Miss Povey
Donna Isidora, Miss STEPHENS,

To-morrow, Guy Mannering, Lucy Bertram, Miss Stephens.

Theatre Royal, Covent Garden,

MR. C. TAYLOR's NIGHT.

This Evening the Opera of

THE EXILE.

With the Auxiliaries, and all its original Splendour.

Count Ulrick, (the Exile) Mr EGERTON,
Governor of Siberia, Mr. W. FARREN,
Count Calmar, Mr DURUSET, Rimski, Mr COMER
Daran, Mr. MACREADY,
Servitz, Mr FAWCETT, Welzien, Mr CONNOR,
Baron Altradoff, Mr MEADOWS,
The Patriarch, Mr HUNT, Yermach, Mr CHAPMAN
The Czarowitz, Master BODEN,
Old Cottager, Mr ATKINS, Guard, Mr LOUIS,
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth, Mrs FAUCIT,
Alexina, Miss FOOTE, Sedona, Mrs VINING,
Katherine, Miss M, TREE,
Villagers, Messdms. Beaumont, Love, &c.

After which, a

VOCAL CONCERT,

Master Smith will sing the Ballads of "We're a' Noddin," and "The Banks of Allan Water," (his first appearance on the Stage)
Song, by Miss M. Tree.
Glee—"How mertily we live," by Messrs. Pyne, C. Taylor, & Phillips
Song, Miss Paton.
Song, Mr Phillips—"The Sapling Oak,"
Catch—"Wou'd you know my Celia's charms," by Messrs. Pyne, Goulden, C. Taylor, and Phillips.

To conclude with the Melo-dramatic Romance of

BLUE BEARD.

Abomelique, Mr EGERTGN, Ibrahim, Mr COMER,
Shacabac, Mr BLANCHARD, Selim, Mr TAYLOR,
Hassan, Mr. PARSLOE, Sphais, Messrs. Norris, King, Tlnney, &c.
Fatima, Miss LOVE, Irene, Miss HALLANDE, Beda, Miss FOOTE

To-morrow, Roy Roy Macgregor, Rob Roy, Mr. MACREADY.

Printed by E. THOMAS. Denmark Court, Exeter 'Change, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 492 *Saturday, June,* 21, 1823. *Price* 1*d.*

COVENT GARDEN.

Mr. C. Taylor had a bumper Benefit last night.—The grand Spectacles in *The Exile*, and in the far-famed *Blue Beard*, attracted a host of interesting little creatures from school.—The whole performances appeared to give great delight.

DRURY-LANE.

Mrs. W. West, we are glad to say, had last night a brilliant Benefit;—the house being crowded in every part. *Venice Preserved*, with the Interlude of *Blue Devils*, a variety of songs and dancing, with the amusing operatic Farce of *Brother and Sister*, were the performances. In the Tragedy, Mr. Kean, supported the part of *Jaffier*, and Mr. Young, that of *Pierre*, with all their wonted talent;—and the latter shone particularly in the scene with the conspirators, where he boldly withstands their suspicions of his friend. Mrs. West, very interestingly, sustained the woes of the hapless *Belvidera*; and was received throughout in a manner most flattering, and, no doubt, grateful, to her feelings. In *The Blue Devils*, Mr. Elliston represented *Meagrim*, with much *grave* humour; and with Mrs. Davison, as *Annette*, and Mr. Knight, as *James*, made this comic piece go off very pleasantly. Miss Stephens, &c. contributed their vocal talents. Mr. and Mrs. Byrne, and Miss Tree, danced delightfully.

HAY-MARKET.

This Theatre was last night crowded in every part. The pieces performed, were, *The Spoil'd Child, She Stoops to Conquer*, and *Mrs. Smith*, all of which appeared to gratify in the highest degree.

The THEATRE ROYAL, ENGLISH OPERA-HOUSE, as we have stated, opens on the first of July; and amongst the Entertainments selected for the Opening-night, is a new Melo-drama, the Music composed by Mr. Reeve.—Mr. W. Chapman, (a son of the veteran of that name at Covent Garden) who brings an abundant store of provincial fame, as a low Comedian, makes his *debut* on the first night. Miss Louisa Dance, whose favorable reception at Bath we mentioned some time ago, is engaged; and is to make her first appearance on a London Stage, as *Susanna*, in *The Marriage of Figaro*.—There are numerous new engagements, and many new Dramas, all of which augur well for a distinguished Season.

Theatre Royal, Hay-Market.

This Evening will be performed

THE ROMP.

Watty Cockney, *(first time)* Mr HAMMOND,
Barnacle, Mr WILLIAMS,
Captain Sightly, Mr BARNARD,
Old Cockney, Mr COATES, Shopman, Mr Moore,
Priscilla Tomboy, Miss S. BOOTH,
Penelope, Miss SMITH. Miss La Blond, Miss WOOD,

After which, the Comedy of

The HYPOCRITE.

Doctor Cantwell, Mr TERRY,
Maw Worm, Mr LISTON,
Sir John Lambert, Mr YOUNGER,
Darnly, Mr BAKER,
(By Permission of the Proprietors of Covent Garden Theatre)
Col. Lambert, Mr JOHNSON,
Seward, Mr COVENEY, Servant, Mr C. JONES,
Old Lady Lambert, Mrs. JONES,
Young Lady Lambert, Miss BOYCE,
Charlotte, Mrs CHATTERLEY,
Betty, Mrs COVENEY,

To conclude with, (4th time) a Farce, in one act, called

Mrs. SMITH!

Or, The Wife and The Widow.

The Principal Characters by
Mr VINING, Mr WILLIAMS,
Mr LISTON,
Mrs CHATTERLEY, Miss BOYCE,
Mrs COVENEY, Miss WOOD.

On Monday, A Cure for the Heart Ache. with Rosina, & Mrs Smith

Printed by E. THOMAS. Denmark Court, Exeter 'Change, Strand.

Theatre Royal. Covent Garden.

This Evening the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr EGERTON,
Rashleigh Osbaldistone, Mr ABBOTT,
Owen, Mr BLANCHARD, Dougal, Mr COMER,
Francis Osbaldistone, Mr DURUSET,
Rob Roy Macgregor Campbell, Mr MACREADY,
Hamish and Robert, Messrs. Sutton and Parsloe,
Baillie Nichol Jarvie, Mr W. FARREN,
Capt, Thornton, Mr CONNOR, Macstuart, Mr Mears
Major Galbraith, Mr TAYLOR,
Allan, Mr Norris, Macvittie, Mr Atkins,
Host, Mr Tinney, Saunders Wylie, Mr Claremont,
Jobson, Mr King, Corporal, Mr Ryals,
Diana Vernon, Miss M. TREE,
Martha, Miss GREEN, Mattie, Mrs STERLING,
Helen Macgregor, Mrs FAUCIT,
Jane Macalpine, Miss Shaw, Hostess, Mrs Coates,
Katty, Mrs Hudson,

After which, an Entertainment, called

PERSONATION, or Fairly Taken In.

Lord Henry, Mr. ABBOTT, Lady Julia, Miss FOOTE,

To conclude with a revived, and favorite Melo drama, called

The Forest of Bondy

Or, the Dog of Montargis,

Colonel Gontran, Mr CHAPMAN,
Capt. Aubri, Mr ABBOTT, Macaire, Mr FARLEY,
Lieut, Landry, Mr. CONNOR,
The Seneschal of Bondy, Mr EGERTON,
Florio, (a Dumb Orphan) Mrs. VINING,
Blaise, Mr MEADOWS,
Gertrude, Mrs DAVENPORT, Lucille, Miss FOOTE

In Act I—A Pastoral Ballet.

In which Mrs VINING and Miss FOOTE will introduce the celebrated Dance, from *Cherry and Fair Star.*

On Monday, Virginius, Virginius, Mr Macready, Icilius, Mr C Kemble Virginia, Miss Foote, with The Vision of the Sun.

New Theatre Royal, Drury Lane.

This Evening the Opera of

Guy Mannering.

Henry Bertram, Mr HORN,

Who will introduce, '*Love among the Roses*,'—'*Love's young Dream*,'—'*Scots wha hae wi' Wallace bled*,"—'*Now Hope, now Fear.*'

Colonel Mannering, Mr PENLEY,

Dominie Sampson, Mr HARLEY,

Dandie Dinmont, Mr SHERWIN,

Gilbert Glossin, Mr J. BARNES,

Gabriel, Mr G. Smith, Sebastian, Mr W.H.Williams

Dirk Hatteraick, Mr YOUNGE,

Baillie Muclethrift, Mr Hughes, Sergeant M'Crae, Mr Douglas, Jabos, Mr Turnour, Farmer Crabtree, Mr Gibbon, Farmer Flail, Mr Read, Farmer Harrow, Mr D. Smith,

Mrs. M'Candlish, Mrs HARLOWE,

Flora, Mrs ORGER, Julia Mannering, Miss POVEY

Meg Merrilies Mrs GLOVER,

Lucy Bertram, Miss STEPHENS, with the Songs, '*The Last Rose in Summer*', *and* '*Leeze me on my Soldier's Love.*

Gipsey Girls, Miss CUBITT Miss FORDE,

In Act II. A Pas Seul by Miss TREE,

After which a New Divertisement, called The

SWISS VILLAGERS.

Principal Dancers, Mr. and Mrs OSCAR BYRNE, Mr. and Mrs NOBLE, and Miss TREE.

To conclude with the Farce of

MY SPOUSE and I.

Wilton, Mr THOMPSON. Dick, Mr G. SMITH,

Frisk, Mr HARLEY,

Ross, Mr HUGHES, Ned, Mr W. H. WILLIAMS,

Scorem, Mr READ, Paddock, Mr SHERWIN,

Dame Paddock, Mrs HARLOWE,

Harriet, Miss CUBITT, Janet, Miss POVEY,

On Monday, for the Benefit of Mr. TERRY, Alexander the Great, Alexander, Mr Kean, Clytus, Mr Young, with Simpson and Co.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

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No. 493 *Monday, June,* 23, 1823. *Price* 1*d.*

DRURY-LANE.

Guy Mannering, with *The Swiss Villagers*, and *My Spouse and I*, were acted on Saturday to a good house.

COVENT GARDEN.

Rob Roy Macgregor, *Personation*, and *The Forest of Bondy*, were the performances here on Saturday.—There was a pretty well attended house.

HAY-MARKET.

THE Entertainments at this Theatre go on very pleasantly. The manager appears determined to keep up the varietyand amusing character of the performances, we have hitherto been accustomed to. Miss S. BOOTH is a most agreeable acquisition to this house—her humor which is great, and her stature which is *little*, are just the thing for the Haymarket. She played *Priscilla Tomboy*, in *The Romp*, on Saturday. In the Comedy of *The Hypocrite*, Mr. TERRY acted *Doctor Cantwell* with much talent—his representation stands next to that of DOWTON. Mrs. CHATTERLEY was a charming *Charlotte*. Mr. LISTON, of course, as *Maw-worm*, was as ludicrously fanatical as possible, The comic piece of *Mrs. Smith*, encreases in laughable effect. There is much novelty in preparation.

The "JOHN BULL" Newspaper, lately stated that Mr. LISTON had a salary of £50 per week at Drury Lane, and was engaged on higher terms for the next season. Yesterday, it thus refers to the subject.—"We seldom notice impertinent letters; but having traced the hand-writing of one which we have received respecting LISTON'S salary at Drury Lane, we can easily find a motive for the anger expressed at what we said upon the subject. What we did say, however, as to the terms of his engagement, we repeat, and we refer the writer of the letter to Mr. LISTON, or Mr. ELLISTON, for a corroboration of our statement."

There is an insinuation here against a particular quarter, which, we doubt not, would be *removed*, were BULL to *publish the Letter*. We beg to ask Mr. BULL this question—*Does not an Establishment that offers a Salary of* £26 *per week for the* WHOLE SEASON, *present a proof of* AS JUST A VALUE *of a performer's services, as another Establishment that will engage that performer at* £50 *per week*, but only for HALF A SEASON? We should like to know whether Mr. ELLISTON would give Mr. LISTON fifty pounds, or guineas, per week, for the *entire Season*?

CAUTION TO MEMBERS OF THE PROFESSION.

Letters purporting to come from the Editor of this Paper, soliciting ADMISSION TICKETS on Benefit Nights, having been received by several performers, it is necessary to state that they are *impositions*, not having proceeded from any one connected with THE THEATRICAL OBSERVER.

Theatre Royal, Hay-Market.

This Evening the Musical Entertainment of

ROSINA.

Belville, Mr DAVIS, William, Mr W. WEST,
Capt. Belville, Mr LEONI LEE,
Rustic, Mr Hammond, First Irishman, Mr Lee,
Rosina, Miss JOHNSON,
Dorcas, Mrs JONES, Phœbe, Mrs. C. JONES.

After which, the Comedy of

Cure for the Heart Ache

Old Rapid, Mr LISTON,
Young Rapid, Mr. VINING, (from the Theatre Royal, Bath)
Vortex, Mr WILLIAMS,
Mr Hubert Stanley, Mr YOUNGER, Young Stanley, Mr BARNARD,
Frank Oatland, Mr WEST,
Farmer Oatland, Mr Hammond, Heartley, Mr Bristow,
Bronze, Mr Coveney. Landlord, Mr Ebsworth, Hair-Dresser, Mr More
Waiter, Mr C. Jones, Thomas, Mr Wynne, John, Mr Coates,
Ellen Vortex, Miss BOYCE.
Miss Vortex, (first time) Mrs CLIFFORD,
Jessy Oatland, Mrs. CHATTERLEY.

To conclude with, (5th time) a Farce, in one act, called

Mrs. SMITH!

Or, The Wife and The Widow.

The Principal Characters by

Mr VINING, Mr WILLIAMS,
Mr LISTON,
Mrs CHATTERLEY, Miss BOYCE,
Mrs COVENEY, Miss WOOD.

To-morrow, The Heir at Law, with Twelve Precisely, & Mrs. Smith.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden.

This Evening the Tragedy of

VIRGINIUS.

Icilius, Mr C. KEMBLE,
Claudius, Mr CONNOR, Siccius Dentatus, Mr YATES
Virginius, Mr MACREADY,
Numetorius, Mr EGERTON, Titus, Mr CHAPMAN,
Appius Claudius, Mr ABBOTT,
Claudius, Mr Connor, Spurius Oppius, Mr Ryals,
Vibulanus, Mr Jefferies, Marcus, Mr Claremont,
Lucius, Mr Comer, Cneius, Mr King, Servius, Mr. Atkins,
Publius, Mr Mears, Honorius, Mr Norris, Valerius, Mr. Vedy,
Sextus, Mr Crumpton.
Virginia, Miss FOOTE, Servia, Mrs VINING,

After which, (89th time) a New Tale of Enchantment, called

The Vision of the Sun

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, Mr I. S. GRIMALDI, Tacmar, Mr. T. P. COOKE,
King of the Palace of Silence, Mr Comer.
Ebongauld, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

The following is a Succession of the Scenery.

The Sierras Mountains, (Painted by Grieve)
The VISION OF THE SUN—Grieve.
The EXTERIOR of the PALACE of CUSCO—Pugh.
The Golden Lake—T. Grieve.
Runac's Pavillion—Pugh. The Plains of Cusco—Grieve.
A GRAND TRIUMPHAL PROCESSION.
Peruvian Villa—Grieve. The Nuptial Temple—Grieve.
Act 2—The Pacific Ocean—Grieve. The Palace of Silence—Grieve.
The Grand Court Yard of Cusco—Pugh.
Oultanpac's Abode...The Vestibule of Do.—Grieve.
THE BLIGHTED FOREST OF LANOS—T. Grieve.
The Temple of the Lions.
And THE ROYAL PALACE OF PERU.

To-morrow, The Mountaineers, The Sleep-walker, and Libertine,
Mr. Ware's Benefit.

New Theatre Royal, Drury Lane.

MR. TERRY's NIGHT.

This Evening Lee's Tragedy of

Alexander the Great;

Or, The Rival Queens.

Alexander Mr KEAN,
Cassender, Mr TERRY, Lysimachus, Mr COOPER,
Clytus, Mr YOUNG,
Hephestion, Mr. YOUNGE, Polyperchon, Mr PENLEY,
Thessalus, Mr THOMPSON, Aristander, Mr MEREDITH,
Perdiccas, Mr MERCER, Eumenes, Mr KING,
Parastis, Miss SMITHSON, Sysigambis, Mrs KNIGHT,
Roxana, Mrs GLOVER, Statira, Mrs W. WEST,

In Act II. The GRAND PROCESSION, in which upwards of *Two Hundred Persons*, (Extra) will be employed as Attendants on
THE SPLENDED CAR AND SIX HORSES,
In which *ALEXANDER THE GREAT* makes his
TRIUMPHIAL ENTRY INTO BABYLON.

With an OVATION, *(composed by Mr T. COOKE)*
By Mess. Horn, Melrose, Fitzwilliam, G. Smith, Howard, Millar, J. Barnes, Gattie, W. H. Williams, Gibbon, &c.
Mrs Austin, Miss Povey, Miss Cubitt, MissForde, Mrs Orger, Mrs H. Hughes

Between the Play and Farce, A

Grand Masked Festival.

Including, SINGING, DANCING, &c. &c.

Duet, "Time has not thinn'd my flowing Hair, Miss Povey and Miss Cubitt,
The Minuet de la Cour, with Vestris's Gavotte, Mr and Mrs Noble,
Song, "We're a' Noodin" Miss Steppens.
Duet—"When thy Bosom," Mr Horn, and Mrs Austin.
A Favorite Waltz, By Mr Noble's Pupils, &c.
Recitation—"Richard and Betty at Hickleton Fair," Mr Knight.
Glee—"Chough and Crow," Mr G Smith, Miss Cubitt, Miss Forde.
Song—"Savourneen Deelish," Miss Stepens;
Song—"Ben the Carpenter and Sally Brown; or, the Faithless Ladies' Maid," Mr Harley,
A new Pas De Trois—Mr. and Mrs OSCAR BYRNE, Miss TREE.
Quartette—"Mild as the Moon Beams," Mrs Austin, Miss Povey, &c. &c.
Song—"Paddy Carey," Mr Fitzwilliam.

AGrand Display of **FIRE-WORKS.**

To conclude with the Comedy of

SIMPSON AND CO.

The Characters by Messrs. Terry, Cooper, Honner, Meredith, Mrs. Davison, Mrs. Glover, Miss Smithson, and Mrs. Orger.

To-morrow, for the Benefit of Mr. FITZWILLIAM, As You Like It. with The Halt of the Caravan, and Inkle and Yarico.

THE

Theatrical Observer:

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No. 494 *Tuesday, June,* 24, 1823. *Price* 1*d.*

COVENT GARDEN.

THE attraction of Mr. MACREADY's *Virginius,* with Mr. C. KEMBLE's *Icilius,* and Miss FOOTE's *Virginia,* together with the splendour of *The Vision of the Sun,* produced an excellent house last night, *Virginius* is one of Mr. MACREADY's finest performances, and he obtained great applause.

Mr. WARE, to whom the frequenters of Covent Garden Theatre, have been so often indebted, for the excellence of the instrumental music, and also for several highly pleasing compositions, takes his Benefit this evening. An inspection of his play-bill will shew that he has obtained the aid of almost the whole serious, comic, and musical talent of the theatre.

DRURY-LANE.

MR. TERRY had a splendid Benefit last night.—*Alexander the Great,* with KEAN as the little magnanimous Hero, and YOUNG, as *Clytus,* was no small attraction:—but, there were *Real Horses*—and a *Triumphal Car*—and *Fire-Works*—and *Singing* and *Dancing*—and heaven knows what, equally capable of drawing a dozen such audiences.—Mr. FITZWILLIAMS's Benefit to-night.

HAY-MARKET.

MISS JOHNSON appeared last night, as *Rosina,* in the musical piece so called. She has considerable merit—but her powers are yet far from being fully developed. Time, and attention to *acting,* as well as singing, will, we think, place this young lady amongst our favorites. Mr. DAVIES, who played *Belville,* has taste, but wants that extent of voice necessary to give great effect to many of our leading songs. In the Comedy of *A Cure for the Heart Ache,* there was much to admire. *Mrs. Smith* is quite a favorite.

A new operatic Comedy, from the pen of Mr. KENNY, was read in the green-room of this theatre on Thursday last. It is said to possess much merit. Messrs. LISTON, TERRY, VINING, DAVIES, (who performed *Macheath* last season) Madame VESTRIS, Miss LOVE, Miss CHESTER, &c. are to support characters in the piece: which thus will be sure to be well acted.

Theatre Royal, Hay-Market.

This Evening, will be performed the Comic Piece in 1 Act, called,

Twelve Precisely.

Sir Ferdinand Frisky, Mr JOHNSON, Brass, Mr W. WEST,
Landlord, Mr HAMMOND,
Amelia Wildlove.....Mrs CHATTERLEY, !
Katty O'Carrol.....Mrs CHATTERLEY ! !
Marchioness de Grenouille....Mrs CHATTERLEY ! ! !
Captain Wildlove.....Mrs CHATTERLEY ! ! ! !
Marquis de Grenouille.....Mrs CHATTERLEY ! ! ! ! !
Peggy, Miss WOOD.

After which, the Comedy of

The Heir at Law.

Daniel Dowlas, alias Lord Duberley, Mr LISTON,
Dick Dowlas, Mr VINING,
Zekiel Homespun, Mr W. WEST,
Stedfast, Mr YOUNGER, Dr Pangloss, Mr TERRY,
Henry Morland, Mr MASON,
(His 1st appearance on this Stage.)
Kenrick, Mr LEE, John, Mr EBSWORTH,
Waiters, Messrs. Coates and C. Jones,
Deborah Dowlas, alias Lady Duberley, Mrs JONES,
Caroline Dormer, Miss BOYCE,
Cicely Homespun, (first time) Miss S. BOOTH,
The Original EPILOGUE by the Characters.

To conclude with, (6th time) a Farce, in one act, called

Mrs. SMITH!

Or, The Wife and The Widow.

The Principal Characters by
Mr VINING, Mr WILLIAMS,
Mr LISTON,
Mrs CHATTERLEY, Miss BOYCE,
Mrs COVENEY, Miss WOOD.

To-morrow, Morning, Noon, and Night, with Mrs Smith.

Printed by E. Thomas. Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

MR. FITZWILLIAM's NIGHT.

This Evening Shakspeare's Comedy of

AS YOU LIKE IT.

The Duke, Mr POPE,
Jaques, Mr COOPER, Orlando, Mr. ELLISTON,
Touchstone, Mr. FITZWILLIAM,
Frederick, Mr MEREDITH, Oliver, Mr YOUNGE,
Amiens, (with Songs) Mr HORN. Le Beau, Mr KING,
Adam, Mr POWELL, Charles, Mr DOUGLAS, Corin, Mr HUGHES
Sylvius, Mr. E. CROOKE, William, Mr KNIGHT,
Jaques de Bois, Mr COVENEY,
Rosalind, (for this Night only) Mrs. FITZWILLIAM,
Celia, Miss SMITHSON, Phœbe, Miss PHILLIPS,
Audrey, Mrs ORGER, Hymen, Miss FORDE.

In the Comedy Mr. HORN will Sing—"*Under the Greenwood Tree.*" "*Blow blow thou Winter Wind,*" "*Young Love's Dream,*"—and "*The Cuckoo Song,*" by Mrs. FITZWILLIAM.—"*Then is there Mirth,*" by Miss FORDE.

In Act 5, *a DANCE, Incidental to the Piece.*

End of the Comedy,

Miss STEPHENS will sing "Nid Nid Noddin,"

After which a New Divertisement, called The

Halt of the Caravan,

Including the National Dances by the usual Performers
THE PAS RUSSE—THE SPANISH BOLERO,
A Hornpipe A L'Anglaise—and a Grand Asiatic Pas De Deux.
Aga, Mr COVENEY, Mustapha, Mr TURNOUR,

To conclude with the popular Opera of

INKLE & YARICO.

Sir Christopher Curry, Mr DOWTON,
Inkle, Mr. COOPER, Capt. Campley, Mr HORN, who will Sing, '*Let Fame Sound the Trumpet,*' acc. by Mr. Norton on the Trumpet.
Medium, Mr GATTIE, Trudge, Mr FITZWILLIAM,
Yarico, Miss STEPHENS, (her first appearance in that character) with "*The Mocking Bird Song,*" and "*Pity the Slave.*"
Narcissa, Miss CUBITT, Patty, Mrs ORGER,
Wowski, Mrs. FITZWILLIAM,

To-morrow, for the Benefit of Mr. SPRING, The Surrender of Calais, a popular Ballet, and Turn Out.

Theatre Royal, Covent Garden,

MR. WARE's NIGHT.

This Evening the Play of

The Mountaineers.

Previous to which (1st time) Rossini's Overture to Cinderella.

CHRISTIANS.

Virolet, Mr ABBOTT, Kilmallock, Mr CONNOR,
Octavian, Mr C. KEMBLE,
Roque, Mr CHAPMAN, Lope Tocho, Mr EVANS,
Perequillo, Mr Ryals, Fabio, Mr Crumpton,
Diego, Mr Parsloe. Ramon, Mr Mears,
Isidore, Mr Atkins, Muleteers, Mess Tinney, King, &c
Floranthe, (first time) Miss FOOTE,
Agnes, (first time) Miss LOVE, who will introduce
" Say what is more dear," composed by Mr. WARE.

MOORS.

Bulcazin Muley, Mr EGERTON,
Ganem, Mr CLAREMONT, Pacha, Mr HUNT,
Ali Beg, Mr JEFFERIES,
Yusef, Mr Louis, Selim, Mr Heath,
Sadi, Mr BLANCHARD,
Zorayde, Mrs VINING.

After which, a Piece, called

SLEEP WALKER.

Previous to which, Rossini's celebrated Overture to Tancredi.

Sir Patrick M'Guire, Mr CONNOR, Rattlepate, Mr JEFFERIES,
Aliba, Mr BARNES, Somno, (the Sleep Walker) Mr YATES,
Mrs. Decorum, Mrs DAVENPORT, Sophia, Mrs STERLING.

To conclude with the Musical Drama of

The LIBERTINE.

The Musick arranged to the English Stage by Mr Bishop.

Don Juan, (the Libertine) Mr CONNOR,
Don Pedro, Mr CHAPMAN, Don Octavio, Mr PYNE,
Masetto, Mr DURUSET, Leporello, Mr MEADOWS,
Zelinda, Miss M. TREE,
Donna Leonora, Miss LOVE, Maria, Mrs STERLING,
Donna Elvira, Mrs VINING.

To-morrow, The Slave, Gambia, Mr Macready, & the Forest of Bondy.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 495, Wednesday, June, 25, 1823. Price 1d.

COVENT GARDEN.

The Benefit of Mr. Ware, leader and composer, was most numerously attended.

DRURY-LANE.

Mr. Fitzwilliam had a good Benefit last night.

HAY-MARKET.

The Farce of *Twelve Precisely*, with *The Heir at Law*, and *Mrs. Smith*, attracted a considerable audience last night. The acting of Mrs. Chatterley in the first piece, and of Mr. Liston, Mr. Terry, &c. in the second, was marked with the greatest excellence.

VAUXHALL ROYAL GARDENS—The delightful weather invites to the bowers, and walks, and splendours, of Vauxhall. Every thing, when there is no spiteful chilling shower, can be enjoyed. We can patiently and enwrapt, listen to the songs and music, and venture to stray into every magic nook, and fear not that the brilliancy of the fire-works should be dimmed. We can gaze at the belles and the ballet without our pleasure being *damped*, and sup without thinking of getting *wet*, nolens volens. To-night a crowd is expected.

Miss Glanville, the lady who was so well received last season, in the character of *Polly*, at the Haymarket, is to appear at *The English Opera-House* shortly. She is to make her *debut* as *Patrick*, in the Operatic Farce of *The Poor Soldier*.

Mr. Mathews is said to be expected every hour from America.—*The Meteor*, the vessel in which he is passenger, has been kept off the coast for some time by the prevalence of the easterly winds. Mrs. Mathews, and his son, have been anxiously awaiting his arrival at Liverpool.

Mr Wallack is arrived from America; and, we are happy to learn, has quite recovered from the lameness occasioned by breaking his leg. He had a passage of seventeen days.

Mr. Munden is enjoying the healthful breezes of Hampstead-heath, at his rural villa there. Hopes are entertained that we shall have him at Drury, next season, in full vigour.

Theatre Royal, Hay-Market.

This Evening the Opera of

Morning, Noon, & Night

With New Scenes and Dresses.

The Overture and Music, (with the exception of Three Airs,) composed by Mr Perry.

The Earl of Avadavat, Mr TAYLEURE, Patrick, Mr LEE,
Lord Scribbleton, Mr LISTON, Shingle, Mr LEONI LEE,
Sir Simon Savehall, Mr WILLIAMS, Baptiste, Mr W. WEST,
Captain Sanguine, Mr JOHNSON, Grampus, Mr HAMMOND,
Shark, Mr TERRY,
Flint, Mr BROUGH, Grumps, Mr C. JONES,
Fishskin, Mr Lathom, Bumkin, Mr Ebsworth, Bite, Mr More,
Smugglers, Wreckers, &c.
Lydia, Miss PATON, Fanny, Mrs. GARRICK,
Amelia, Miss BOYCE, Goody Shoreham, Mrs KENDALL,
Lucy, Miss C. JONES, Travellers, Chambermaids, &c

After which, will be performed the Comic Piece in 1 Act, called,

Twelve Precisely.

Sir Ferdinand Frisky, Mr JOHNSON, Brass, Mr W. WEST,
Landlord, Mr HAMMOND,
Amelia Wildlove.....Mrs CHATTERLEY !
Katty O'Carrol.....Mrs CHATTERLEY !!
Marchioness de Grenouille....Mrs CHATTERLEY !!!
Captain Wildlove.....Mrs CHATTERLEY !!!!
Marquis de Grenouille.....Mrs CHATTERLEY !!!!!
Peggy, Miss WOOD.

To conclude with, (7th time) a Farce, in one act, called

Mrs. SMITH!

Or, The Wife and The Widow.

The Principal Characters by
Mr VINING, Mr WILLIAMS,
Mr LISTON,
Mrs CHATTERLEY, Miss BOYCE,
Mrs COVENEY, Miss WOOD.

To-morrow, The Spoil'd Child, with The Hypocrite, & the Poor Soldier.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Covent Garden,

This Evening the Opera of

THE SLAVE.

Governor of Surinam, Mr. BLANCHARD,
Capt. Malcolm, Mr PYNE, Capt. Clifton, Mr DURUSET,
Lindenburg, Mr ABBOTT, Fogrum, Mr KEELEY,
Matthew Sharpset, Mr. JONES,
Sam Sharpset, Mr. MEADOWS, Somerdyke, Mr TAYLOR,
Gambia, (the Slave) Mr MACREADY,
Officer Mr COMER, Jailer, Mr BARNES, Provost, Mr ATKINS,
Zelinda's Child, Miss Boden, Planter's Boy, Master Longhurst,
Mrs. Lindenburg, Mrs STERLING,
Stella Clifton, Miss LOVE, Miss Von Frump, Mrs. DAVENPORT
Zelinda, Miss M. TREE,
Indian Girls, Mesdames, APPLETON, DUNN, GIFFORD,

To conclude with a revived, and favorite Melo drama, called

The Forest of Bondy

Or, the Dog of Montargis,

The Overture and Music Composed by Mr BISHOP.

Colonel Goutran, Mr CHAPMAN,
Capt. Aubri, Mr ABBOTT, Macaire, Mr FARLEY,
Lieut, Landry, Mr. CONNOR,
The Seneschal of Bondy, Mr EGERTON,
Florio, (a Dumb Orphan) Mrs. VINING,
Blaise, Mr MEADOWS,
Gertrude, Mrs DAVENPORT, Lucille, Miss FOOTE

In Act I---A Pastoral Ballet,

In which Mrs VINING & Miss FOOTE will introduce

The Celebrated Dance

From the Grand Romance of

CHERRY and FAIR STAR.

To-morrow, The School for Scandal. Charles Surface, Mr C. Kemble, with a Concert, and the Maid or Magpie ? Mr. BRANDON's, Night.

New Theatre Royal, Drury Lane.

BY SPECIAL DESIRE.

MR. SPRING's NIGHT.

This Evening will be revived the Play of The

Surrender of Calais.

English—King Edward, Mr YOUNGE, Harcourt, Mr MERCER,
Sir Walter Manney, Mr DOUGLAS,
Phillippa, Mrs ORGER.

French—John de Vienne, Mr POWELL, Ribaumont Mr COOPER,
Eustache de St. Pierre, Mr. KEAN,
John d'Aire, Mr CROOKE, Officer, Mr COVENEY,
O'Carroll, Mr FITZWILLIAM, Sergeant, Mr G. SMITH,
First Carpenter, Mr TERRY, Second Carpenter, Mr HUGHES,
Cryer, Mr W. H. WILLIAMS, Old Man, Mr MEREDITH,
La Gloire, Mr. ELLISTON,
Julia, Mrs WEST,
Madelon, (2nd time) Miss STEPHENS,

After which,

A MUSICAL MELANGE,

"Oh, say not Woman's Love is bought," by Miss STEPHENS,
"Lo, here the gentle Lark," by Mrs. AUSTIN.
"In Infancy our hopes and fears," by Miss CUBITT.
"Bid me discourse," by Miss FORDE,
"Angels ever bright and fair," by Miss POVEY.
"March Away," by Miss STEPHENS,
"Marian Ramsay," by Mrs. DAVISON
Song—"Ben the Carpenter and Sally Brown; or, the Faithless Ladies' Maid," Mr HARLEY.
"Love and Poverty's Fall is, Turn Out." by Mr. KNIGHT,
The Scotch Ballad of "Donald Dear," by Miss STEPHENS,
A comic Song, entitled 'The Love-sick Looby; or the Cook-Maid at Gooseberry Hall," by Mr. KNIGHT.
"When War with Trumpet Tongue, by Mr. HORN."
"'Twas when to Sleep the World retires," by Mr. G. SMITH,
Song, "We're a' Noodin" Miss STEPHENS,

After which, (3rd time) an entirely new Ballet, called The

FESTIVE COTTAGERS.

To conclude with the Farce of

TURN OUT.

Restive, Mr DOWTON, Somerville, Mr HORN, Forage, Mr. KNIGHT,
Dr. Truckle, Mr. J. BARNES, Gregory, Mr. HARLEY,
Marian, Mrs DAVISON.

To-morrow, Alexander the Great—Alexander, Mr Kean, Clytus, Mr Young, with the Swiss Villagers, and Inkle & Yarico.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 496 Thursday, June, 26, 1823. Price 1d.

COVENT GARDEN.

THE Opera of *The Slave* was acted last night. It is one of those pieces that have been put together for the purpose of employing the talents of particular actors: and amongst the close-fitting characters, one of the most prominent was that of *Sam Sharpset*, for the late Mr. EMERY, who rendered the part very amusing by the peculiarities of his style of acting. Without any disparagement to Mr. MEADOWS, who filled it last night, we may say that the effect was gone with the lamented individual who first gave it existence. The robustness of Emery caused his impudence in *Sam* to appear well supported with *bottom*, whenever he was "wanted." Now Mr. MEADOWS has not muscle and bone enough to back a man with a good countenance.

Mr. MACREADY played *Gambia* with his usual energy, and received much applause. The other characters were well supported.

Mr. BRANDON, the Box-book-keeper, has his Benefit this evening, and presents a sterling Entertainment.

DRURY-LANE.

Mr. SPRING, the Box-book-keeper of this Theatre, had his Benefit last night.—There was an excellent house.

HAY-MARKET.

THE Opera of *Morning, Noon, and Night*, was to have been acted, yesterday evening, but Mr. LISTON being unable to attend, *The School for Scandal*, was performed.

SURREY THEATRE.—During the performance, on Tuesday evening, of the play of *Lovers Vows* at this Theatre, and in one of the most interesting scenes, a person snddenly jumped from the pit upon the Stage, and was seen to *tap* one of the principal performers on the shoulder, who appearing to offer some resistance to the salutation, was instantly laid hold of by the intruding party, who dragged him from the stage into the stage-box. At this moment many friends of the actor jumped from the pit upon the stage, and in conjunction with several of his brother performers attempted to rescue him, but without success, the officer, (who was now discovered to be Townshend, of Charlotte Street, Blackfriars Road, an officer to the Sheriff of Surrey) still gallantly keeping hold of his man, though assailed by upwards of twenty persons. The scene at this time became alarming, the ladies screamed in dismay, and every thing indicated a tragic result, when another officer came forward and claimed the unfortunate actor as his prisoner by previous capture. Upon this, Townsend quitted his hold, and the performance soon afterwards proceeded. We understand he threatens to indict some of the parties for the assault, and obstructing him in the performance of his duty.

Theatre Royal, Hay-Market.

This Evening, will be performed

The Spoil'd Child.

Old Pickle, Mr WILLIAMS, Tag, Mr TAYLEURE,
Little Pickle, Miss S. BOOTH,
With the Song of "The Sailor Boy." and a favorite Hornpipe.
John, Mr Hammond, Thomas, Mr Jones,
Miss Pickle, Mrs JONES, Maria, Miss SMITH,
Susan, Mrs Coveney, Margery, Mrs Kendall,

After which, (*By Particulr Desire*) the Comedy of

THE HYPOCRITE.

Doctor Cantwell, Mr TERRY,
Maw Worm, Mr LISTON,
Sir John Lambert, Mr YOUNGER,
Darnly, Mr MASON,
Col. Lambert, Mr JOHNSON,
Seward, Mr COVENEY, Servant, Mr C. JONES,
Old Lady Lambert, Mrs. JONES,
Young Lady Lambert, Miss BOYCE,
Charlotte, Mrs CHATTERLEY,
Betty, Mrs COVENEY,

To conclude with the Farce of

The Poor Soldier.

Patrick, Miss LOVE.
(*From the Theatre Royal, Covent Garden, her first appearance here*)
Darby, Mr LISTON, Dermot, Mr LEONI LEE,
Father Luke, Mr LEE, Bagatelle, Mr WEST,
Capt. Fitzroy, Mr COVENEY, Boy, Master Thomas,
Norah, Mrs GARRICK, Kathlane, Mrs C. JONES.

To-morrow, John Buzzy, with Mrs. Smith, and Family Jars.

New Theatre Royal, Drury Lane.

This Evening Lee's Tragedy of

Alexander the Great;

Or, The Rival Queens.

Alexander Mr KEAN,
Cassander, Mr THOMPSON, Lysimachus, Mr COOPER,
Clytus, Mr YOUNG,
Hephestion, Mr YOUNGE, Polyperchon, Mr PENLEY,
Thessalus, Mr E. CROOKE, Aristander, Mr MEREDITH,
Perdiccas, Mr MERCER, Eumenes, Mr KING,
Parasatis, Miss SMITHSON, Sysigambis, Mrs KNIGHT,
Roxana, Mrs GLOVER, Statira, Mrs W. WEST,

In Act II. The GRAND PROCESSION, in which upwards of *Two Hundred Persons*, (Extra) will be employed as Attendants on

THE SPLENDED CAR AND SIX HORSES,
In which *ALEXANDER THE GREAT* makes his
TRIUMPHAL ENTRY INTO BABYLON.

With an OVATION, *(composed by Mr T. COOKE)*
By Mess. Horn, Melrose, Fitzwilliam, G. Smith, Howard, Millar, J. Barnes, Gattie, W. H. Williams, Gibbon, &c.
Mrs Austin, Miss Povey, Miss Cubitt, MissForde, Mrs Orger, Mrs H. Hughes

After which a New Divertisement, called The

SWISS VILLAGERS.

Principal Characters by Mr. and Mrs. NOBLE,
Mr. and Mrs. OSCAR BYRNE, and Miss TREE.

To conclude with the Musical Entertainment of

No Song No Supper.

Frederick, Mr. HORN, in which Character he will introduce
"The Death of Nelson,"
Crop, Mr MERCER, Robin, Mr SHERWIN,
Endless, Mr HARLEY,
William, Mr G. SMITH, Thomas, Mr W. H. WILLIAMS,
Dorothy, Miss CUBITT, Louisa, Miss Cooper, Nelly, Mrs Willmott
Margaretta, Miss STEPHENS,

To-morrow, (last time) Othello—Othello, Mr Kean, Iago, Mr Young with the Chinese Ballet, and The Liar.

Theatre Royal, Covent Garden.

MR. BRANDON's NIGHT.

This Evening the Comedy of The

School for Scandal.

Sir Peter Teazle, Mr W. FARREN,
Sir Oliver Surface, Mr FAWCETT, Moses, Mr YATES,
Joseph Surface, (first time) Mr BENNETT,
Sir Benjamin Backbite, Mr JONES, Crabtree, Mr BLANCHARD,
Trip, Mr COMER, Snake, Mr CLAREMONT,
Charles Surface, Mr C. KEMBLE,
Careless, Mr BAKER, Rowley, Mr CHAPMAN,

Lady Teazle, Miss CHESTER,
Mrs Candour, Mrs GIBBS, Lady Sneerwell, Mrs VINING,
Maria, Miss FOOTE, Maid, Mrs COATES

In Act 3.—A Song by Mr TAYLOR.

After which,

A CONCERT,

In which Miss BRANDON and Miss L. BRANDON,
(Pupils of Mr WATSON) will make their Third Appearance.

Trio, (Kelly) 'Blythe are the Bowers of Mossellai,' Miss BRANDON, Master LONGHURST, and Miss L. BRANDON.
Song (Braham) 'The Bird for freedom pines,' by Miss L. BRANDON.
Song, (Watson) 'One Winter's morn,' by Master LONGHURST,
Song, (Bishop) 'Tell me my heart,' by Miss BRANDON.
Duetto, (Sir J. Stevenson) 'Tell me where is Fancy bred,' by Miss BRANDON and Miss L. BRANDON.

To conclude with the revived Melo-Drama of

The Magpie or Maid.

Gerald, Mr EGERTON, Henry, Mr ABBOTT,
Everard, Mr CHAPMAN, Justice of the Village, Mr BLANCHARD,
Benjamin, Mr FARLEY, Martin, Mr KEELEY,
Bertrand, Mr ATKINS, George, Mr NORRIS,

Mrs. Gerald, Mrs DAVENPORT, Annette, Miss FOOTE,
In Act 1. a PAS SEUL by Madame GOSS.

To-morrow, Rob Roy Macgregor, Rob, Mr Macready, and The Duel.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 497 . *Friday, June*, 27, 1823. *Price* 1*d.*

DRURY-LANE.

THERE was a completely full house here, last night, to see *Alexander the Great:* Mr. KEAN, as the *Hero*, and Mr. YOUNG, as *Clytus*, and Mr. COOPER, as *Lysimachus*, together with Mrs. W. WEST, as *Statira*, and Mrs. GLOVER, as *Roxana*, acted with great effect, and received immense applause. The *Procession* was very splendid.

In *The Swiss Villagers*, Mr. and Mrs. NOBLE, and Mr. and Mrs. OSCAR BYRNE, and Miss TREE, were rapturously applauded. The Farce of *No Song No Supper* sent home the audience highly amused.

COVENT GARDEN.

Mr. BRANDON had a very favorable Benefit last night.

HAY-MARKET.

THE Spoil'd Child, (Little Pickle by Miss S. BOOTH) with *The Hypocrite, (Doctor Cantwell*, by Mr. TERRY) and *The Poor Soldier, (Patrick*, by Miss LOVE, her first appearance here) were the attractions of last night. Miss LOVE was received with much *eclat.*

WE insert the following letter, just received, in the hope that we may obtain for our correspondent, that information which it is out of our power accurately to supply.

To the EDITOR of THE THEATRICAL OBSERVER.

SIR, I shall be exceedingly obliged to you, if you can inform me the reason why that great tragedian, KEAN, has not had a Benefit this season at Drury Lane Theatre. Mrs. CHATTERLEY's Benefit was advertised about three weeks ago, and was shortly after postponed by advertisement.—You'll oblige me also, if you can inform me, why this excellent actress, has also not had a Benefit That inimitable comedian, DOWTON, has been performing the whole of the season at Drury Lane, and I find also that he has not had a Benefit.—The reason of the above in your Theatrical of to-morrow, will greatly oblige,

a Daily Reader of *The Theatrical Observer.*

Russell Square, June 26, 1823.

CORRESPONDENTS.

If Mr. T. W. G. will send the Portrait, and it appears to possess merit, some compliance with his wish may follow.

Theatre Royal, Covent Garden,

This Evening the Comedy of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr EGERTON,
Rashleigh Osbaldistone, Mr ABBOTT,
Owen, Mr BLANCHARD, Dougal, Mr COMER,
Francis Osbaldistone, Mr DURUSET,
Rob Roy Macgregor Campbell, Mr MACREADY,
Hamish and Robert, Messrs. Sutton and Parsloe,
Baillie Nichol Jarvie, Mr W. FARREN,
Capt, Thornton, Mr CONNOR, Macstuart, Mr Mears
Major Galbraith, Mr TAYLOR,
Allan, Mr Norris, Macvittie, Mr Atkins,
Host, Mr Tinney, Saunders Wylie, Mr Claremont,
Jobson, Mr King, Corporal, Mr Ryals,
Diana Vernon, Miss M. TREE,
Martha, Miss GREEN, Mattie, Mrs STERLING,
Helen Macgregor, Mrs FAUCIT,
Jane Macalpine, Miss Shaw, Hostess, Mrs Coates,
Katty, Mrs Hudson,

After which, (for this night only)
Madame GOSS
Will Dance a PAS SEUL, accompanied on the HARP by
Mademoiselle PALLIX.

To conclude with (16th time) the Farce of

THE DUEL.

Sir Pryer Oldencourt, Mr W. FARREN,
Augustus Buoyant, Mr JONES, Lieut. Henry Buoyant, Mr BAKER,
Skylark, Mr YATES, O'Mauley, Mr CONNOR,
Mr. Rumfit, Mr KEELEY, Torniquet, Mr CHAPMAN,
Silverhead, Mr BLANCHARD, Barbottle, Mr COMER,
Snooks, Mr ATKINS, Hopkins, Mr LEY,
Mrs. Barbottle, Mrs PEARCE, Rebecca, Miss GREEN,
Harriet Seymour, Miss LOVE.

To-morrow, As You Like It, with Personation, and Cent per Cent.

Printed by E. Thomas, Denmark Court, Exeter 'Change, Strand.

Theatre Royal, Hay-Market.

Thie Evening the Comedy of

JOHN BUZZBY;

Or, a DAY's PLEASURE.

John Buzzby, Mr TERRY,
Greville, Mr VINING, Maitland, Mr JOHNSON,
Major Aubrey, Mr YOUNGER,
Natty Briggs, Mr WEST, Simon, Mr TAYLEURE,
Constables, Messrs. Bristow and Moore,
Anderson, Mr POPE, (his first appearance here)
Jingle, Mr WILLIAMS,
Mrs. Buzzby, Mrs JONES, Cecilia, Miss BOYCE,
Mrs. Anderson, Mrs. W. CLIFFORD,
Jenny Jingle, Mrs ORGER,

After which, will be performed the Comic Piece in 1 Act, called,

Mrs. SMITH!

Or, The Wife and The Widow.

The Principal Characters by
Mr VINING, Mr WILLIAMS,
Mr LISTON,
Mrs CHATTERLEY, Miss BOYCE,
Mrs COVENEY, Miss WOOD.

To conclude with the Farce of

FAMILY JARS.

Mr. Peter Porcelain, Mr TERRY,
Delph, Mr LISTON, Diggory Delph, Mr WEST,
Benedick Porcelain, Mr LEONI LEE,
Joe, Mr COATES.
Emily, Mrs GARRICK, Liddy, Mrs C. JONES.

To-morrow, Twelve Precisely, The Marriage of Figaro, & Mrs. Smith.

New Theatre Royal, Drury Lane.

This Evening (last time this Season) Shakspeare's Tragedy of

OTHELLO.

Brabantio, Mr POWELL, Cassio, Mr COOPER,
Iago, Mr YOUNG,
Montano, Mr MERCER, Duke of Venice, Mr KING,
Othello, Mr KEAN,
Gratiano, Mr MEREDITH, Roderigo Mr PENLEY,
Lodovico, Mr THOMPSON,
Leonardo, Mr Yardley, Julio, Mr E Crooke,
Marco, Mr Douglas, Luca, Mr Turnour,
Paulo, Mr Read, Messenger, Mr Randall,
Antonio, Mr Coveney, Giovanni, Mr Honner,
Desdemona, Mrs W. W E S T,
Emilia, Mrs GLOVER.

After which,

THE LIAR.

Young Wilding, Mr ELLISTON,
Old Wilding, Mr POWELL, Papillion, Mr GATTIE
Sir James Elliott, Mr THOMPSON,
John, Mr Honner, William, Mr Povey,
Robert, Mr Seymour, Waiter, Mr Randall,
Miss Grantham, Mrs ORGER, Kitty, Mrs HARLOWE
Miss Godfrey, Miss SMITHSON,

To conclude with the Divertisement of

SWISS VILLAGERS.

Principal Characters by Mr. and Mrs. NOBLE,
Mr. and Mrs. OSCAR BYRNE, and Miss TREE.

To-morrow, The Siege of Belgrade, Lilla, Miss Stephens, with The Festive Cottagers, and The Three and the Deuce.

THE
Theatrical Observer:
AND
Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 498 *Saturday, June,* 28, 1823. *Price* 1*d.*

DRURY-LANE.

THERE was an excellent house last night, to see the *Othello* of Mr. KEAN, and the *Iago* of Mr. YOUNG, for the last time this season. The Theatre closes on Monday.

COVENT GARDEN.

ROB ROY, and *The Duel,* drew a numerous audience yesterday evening.---Monday next is the last night of the Season, when the Stage-Manager, Mr. FAWCETT, takes his Benefit.

HAY-MARKET.

THIS Theatre had a genteel audience last night, to see *John Buzzby, Mrs. Smith,* and *Family Jars.*

BIRMINGHAM THEATRE—Mr. POWER had his Benefit here on the 23rd, when he played *Young Norval,* in the Tragedy of *Douglas,* and *Terry O'Rourke,* in the Farce of *The Irish Tutor.* Miss BRUNTON has been delighting us here. Her Benefit takes place on Monday next. She ought to be on one of the great metropolitan stages, where her talents would be fully appreciated. During the representation of *Cherry and Fair Star,* at this theatre, on last Tuesday evening, a few odd mishaps occured. The beautiful *Aloe* could not by any means be got into *full bloom,* by all the fairy art.—Mrs. WAYLETT, who played *Cherry,* in her encounter with the *Fiend* of the burning forest, was rendered partly defenceless by the rebellion of her armour—and poor *Walbourne* by the sudden tumbling of the said forest had, Atlas-like, to bear a great portion of it on his shoulders, which the foul *fiend* seemed rather to enjoy;—nay, the very scene-shifters were at odds with fortune, and most clumsily performed their *moving* parts.

THE ENGLISH OPERA HOUSE Opens with *eclat* on Tuesday.

CORRESPONDENTS.

IN reply to T. G. Y. we have to inform him that there are three English Pieces, founded on the story of THE MAGPIE—viz:—"*The Maid and the Magpie; or, Which is the Thief?*"—acted at the English Opera-House. "*The Magpie; or, the Maid,*" acted at Covent Garden—"*The Magpie; or, the Maid of Palaiseau,*" printed by Oxberry. and acted at Drury Lane—"*Tom and Jerry,*" was acted at the English Opera-House, on a private night, previous to the last Summer Season.

Theatre Royal, Covent Garden,

This Evening the Comedy of

AS YOU LIKE IT.

The Duke, Mr EGERTON,
Frederick, Mr EVANS, Oliver, Mr CONNOR,
Amiens, (with Songs) Mr DURUSET,
Jacques, Mr MACREADY,
Le Beau, Mr Horrebow, Silvius, Mr COMER,
Orlando, Mr. C. KEMBLE,
William, Mr BLANCHARD, Louis, Mr MEARS,
Jaques de Bois, Mr BAKER, Adam, Mr CHAPMAN
Touchstone, Mr FAWCETT,
Charles, Mr Crumpton, Dennis, Mr Henry,
Rosalind, Miss JONES,
Celia, Miss FOOTE, Audrey, Mrs GIBBS,
Hymen, Miss BEAUMONT.

After which, an Entertainment, called

PERSONATION,

Or, Fairly Taken In.

Lord Henry, Mr. ABBOTT, Lady Julia, Miss FOOTE,

After which, (7th time) a new Farce, called

Cent per Cent;

Or, THE MASQUERADE.

Mr. Pennyfarthing, Mr. W. FARREN,
Capt. Dashmore, Mr ABBOTT, Charles Hopeful, Mr BAKER,
Colonel Tumbril, Mr. BLANCHARD,
Dr. O'Rafferty, Mr. CONNOR, Starch, Mr JONES,
Dibbs, Mr. MEADOWS, Slug, Mr MASON,
Lagley, Mr LEY, Sheers, Mr BARNES,
Masks, Messrs Atkins, Parsloe, Heath,—Duns, Mess. Evans, Ryals,
Bailiffs, Messrs. King, Crumpton, Claremont, and George,
Miss Deborah Tumbril, Mrs. DAVENPORT,
Mrs Pennyfarthing, Miss GREEN, Emily Pennyfarthing, Miss HENRY
Charlotte Tumbril, Miss BEAUMONT.

On Monday, for the Benefit of Mr. FAWCETT, the Opera of Clari, with The Padlock, and The Vision of the Sun, (being the last Night of the Season)

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 499 *Monday, June* 30, 1823. *Price* 1*d.*

DRURY-LANE.

THERE was a good box-house here on Saturday evening, to see *The Siege of Belgrade, Three Weeks after Marriage,* and *The Halt of the Caravan.*

COVENT GARDEN.

THE Comedy of *As You Like It,* was performed on Saturday night. Miss JONES, as *Rosalind,* obtained much well-merited applause; and we hope to see her often next season.

It is announced for this Evening that "Not an Order will be admitted, and the Free List must be suspended, with the exception of the Public Press."

THE ABOVE THEATRES CLOSE THIS EVENING.

THE Managers of both have exerted themselves greatly to gratify the Public with sterling stock pieces, and some new ones, possessing, at least, temporary attractions.

The success of *Drury Lane* has been uncommonly splendid, chiefly from the novelty of the renovated interior, and an unlooked-for combination of talent in Tragedy, Comedy, and Opera.

At *Covent Garden,* although the result has not been nearly so brilliant, there has been considerable recognition on the part of the public of the endeavours to please. This house is to undergo great embellishment by next season.

HAY-MARKET.

THE Interlude of *Twelve Precisely,* with the Opera of *The Marriage of Figaro,* and the Comic Piece of *Mrs. Smith,* were represented on Saturday to a pretty good house. Miss PATON sang delightfully in *Susanna.*

ENGLISH OPERA HOUSE.

THIS little Theatre during the recess, has been entirely re-decorated. The columns have been re-gilt in burnished gold. The upper and lower circles are covered with a rich scroll ornament in burnished gold, and the first circle of boxes is hung with a rich green velvet and gold drapery, forming a canopy over the dress-boxes. A new Ionic Portico is constructing for the front in the Strand, which will be completed within a very short period after the opening of the Theatre. The only reason that this addition was not completed before the commencement of the season, has been, we understand, the difficulty of gaining permission for its erection. The House opens to-morrow with a New Piece.

Mr. MATHEWS is arrived from America.

Theatre Royal, Hay-Market.

This Evening will be performed the Opera of

THE HYPOCRITE.

Doctor Cantwell, Mr TERRY,
Maw Worm, Mr LISTON,
Sir John Lambert, Mr YOUNGER,
Darnly, Mr BAKER,
(By Permission of the Proprietors of Covent Garden Theatre)
Col. Lambert, Mr JOHNSON,
Seward, Mr COVENEY, Servant, Mr C. JONES,
Old Lady Lambert, Mrs. JONES,
Young Lady Lambert, Miss BOYCE,
Charlotte, Mrs CHATTERLEY,
Betty, Mrs COVENEY,

After which, the new Farce of

Mrs. SMITH!

Or, The Wife and The Widow.

The Principal Characters by

Mr VINING, Mr WILLIAMS,
Mr LISTON,
Mrs CHATTERLEY, Miss BOYCE,
Mrs COVENEY, Miss WOOD.

To conclude with the Musical Farce of

LOVE LETTERS.

Valcour, Mr COVENEY,
La Fleur, Mr JOHNSON, Robert, Mr TAYLEURE,
Friponez, (first time) Mr. W. WEST,
Emily, Miss WOOD, Lisette, Madame VESTRIS,
(Her first appearance this Season)

To-morrow, The Rivals, with Killing No Murder.

Printed by E. Thomas. Denmark Court, Exeter 'Change, Strand.

New Theatre Royal, Drury Lane.

Last Night of the Company's performing this Season.

This Evening the Tragedy of

King Richard III.

King Henry, Mr POPE,
Prince of Wales, Miss G CARR,
Duke of York, Master R.CARR, Tressel, Mr YOUNGE,
Duke of Glo'ster, Mr. KEAN,
Duke of Buckingham, Mr PENLEY,
Duke of Norfolk, Mr THOMPSON,
Lord Stanley, Mr POWELL, Catesby, Mr MERCER
Earl of Richmond, Mr COOPER,
Sir R. Brackenbury, Mr King, Dighton, Mr Walker,
Lord Mayor, Mr MEREDITH,
Earl of Oxford, Mr W. H. WILLIAMS,
Ratcliffe, Mr E. CROOKE, Tyrrell, Mr RANDALL
Forest, Mr Read, Blunt, Mr Douglas,
Lady Anne, Mrs W. WEST,
Elizabeth, Queen of Edward the 4th, Mrs GLOVER,
Duchess of York, Mrs KNIGHT.

After which, The

Chinese Divertisement.

Principal Characters by Mr. and Mrs. NOBLE.
Mr. and Mrs. OSCAR BYRNE, Mr. St. PIERRE and Miss TREE.

To conclude with the Farce of

TURN OUT.

Restive, Mr DOWTON, Soverville, Mr HORN,
Dr. Truckle, Mr J. BARNES,
Forage, Mr KNIGHT, Gregory, Mr HARLEY,
Marian, Mrs DAVISON,

Theatre Royal, Covent Garden,

The Last Night of the Season.

This Evening, (12th time) a new Opera, in 3 acts, called

Clari, the Maid of Milan

Rolamo, a Farmer, (Father of Clari) Mr. FAWCETT,
The Duke Vivaldi, Mr. ABBOTT, Page, Master LONGHURST,
Jocoso, (Valet to the Duke) Mr. COMER,
Claudio, Mr. PYNE, Nicolo, Mr. J. ISAACS,
Geronio, Mr. KEELEY. Nimpedo, Mr. MEADOWS.
Clari, Miss M. TREE, Fidalma, (her Mother) Mrs. VINING,
Vespina, Miss LOVE, Ninetta, Miss HALLANDE.
Nobleman, Mr. BAKER, Pelegrino, a Farmer, Mr. CHAPMAN,
Wife of Pelegrino, Mrs. PEARCE, Leoda, Miss BEAUMONT.

In the course of the Piece, the following NEW SONGS, "Home! Sweet Home,"—"O light bounds my heart,"—In the Promise of pleasure," by Miss M. TREE.—"No, no, I'm not yet wed," by Miss HALLANDE,—"Little Love is a mischevious boy," by Miss LOVE. And a *Duetto*,—"Yes, yes, I read it in those eyes," by Miss LOVE and Master LONGHURST.

After which, will be revived the Comic Opera of

THE PADLOCK.

Leander, Miss LOVE, (her first appearance in that character)
Don Diego, Mr J. ISAACS, Mungo, Mr BLANCHARD,
Ursula, Mrs DAVENPORT,
Leonora, (first time) Miss PATON, who will Sing
"Say, little foolish fluttering thing,"—"Were I a Shepherd's Maid to keep,"—"Ah me, ah me, what shall we do—and, with Miss LOVE, (for the first time) a most favourite
Spanish Duetto, after the manner of a Bolero.
Called—"*No tocaran campanas quando yo muera,*"

After which, (40th time) a New Tale of Enchantment, called

The Vision of the Sun.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, Mr I. S. GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongau'd, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.